

EVENTFUL FORTNIGHT IN GOLDEN GATE OPERA SERIES

Tibbett and Tumminia Make First Appearances in 'Rigoletto' — Castagna Enlivens 'Carmen'

Mozart Enters List

His 'Marriage of Figaro', with Pinza and Rethberg, Is Produced—Cheers Greet Flagstad and Melchior in 'Götterdämmerung'

By MARJORY M. FISHER

SAN FRANCISCO, Nov. 20.

THE San Francisco Opera Company has in the past twelve days given seven performances, each of which has had major elements of distinction. There has not been a perfunctory performance so far this season. Not all have attained the superb grandeur of the 'Tristan und Isolde' (reported in the last issue) or of 'Die Götterdämmerung', even with Kirsten Flagstad and Lauritz Melchior and others of the German contingent from the Metropolitan under the direction of Fritz Reiner.

'Carmen', for instance, might have been "just another" performance had it not been for Bruna Castagna, who proved the most voluptuous, rowdy, and altogether exciting Carmen seen here in many a year. Many new bits of business—including a dramatic climax at the end of Act 3, wherein Carmen threatened Don José with a knife, only to have him bare his breast and invite the thrust that was never delivered—enlivened the action and gave variety to the familiar Bizet work. When Carmen and Escamillo arrived at the arena in a horse-drawn buggy, it prompted a local columnist to remark that the Pro-America organization's wish for a return of the horse and buggy days had been granted.

Gennaro Papi proved a welcome asset to 'Carmen' and to the subsequent Italian operas, conducting with expert knowledge and authority. Other members of the cast were Charles Kullmann, who gave an interesting characterization of Don José; Ezio Pinza, who scored a success as Escamillo, despite surprising faux pas in matters of pitch; Josephine Tumminia, who made a sweet-voiced and convincing Micaela; and John Howell, the ever-competent resident baritone, as Morales. Good work was also done by Louis D'Angelo, Lina Kroph, Doris Doe, Ludovico Oliviero, and Roy Russell.

'Rigoletto' on Nov. 7 brought the first appearance here of Lawrence Tibbett as the jester and the debut of Josephine Tumminia, San Francisco's most promising coloratura, as Gilda. It is un-

(Continued on page 8)

Hindemith to Pay First Visit to This Country



Paul Hindemith, Noted German Composer, Who Will Appear at the Washington Festival

WASHINGTON, Nov. 20.—The Elizabeth Sprague Coolidge Foundation in the Library of Congress has announced that Paul Hindemith has accepted its invitation to appear as composer-performer at the forthcoming festival of chamber music, to be given in Washington on April 9, 10, and 11, 1937. This will be Mr. Hindemith's first visit to the United States; he will not appear here in public before the Washington festival. Present plans call for his appearance on two programs—one made up entirely of his own works for the smaller combination, the other a chamber-orchestra program to include the

first American performance of 'Der Schwanendreher', his new concerto for viola and small orchestra. 'Der Schwanendreher' will thus become the fifth major work of Mr. Hindemith's to be introduced here by Mrs. Coolidge, personally or through the foundation in Washington, earlier premieres being the String Quartet, Op. 10 (Pittsfield, 1923); the 'Spielmusik' for chamber orchestra, Op. 43, No. 1 (Washington, 1928); the Concerto for organ and chamber orchestra, Op. 46, No. 2 (Washington, 1929); and the 'Konzertmusik' for piano, brass instruments, and harps (Chicago, 1930).

'CARMEN' STAGED IN CINCINNATI

Goossens and Symphony Open Opera Season—Wettergren in Title Role—Rayner Sings José

CINCINNATI, Nov. 20.

EUGENE GOOSSENS and the Cincinnati Symphony Orchestra opened their second season of grand opera on Nov. 6 with a full-dimensional production of Bizet's 'Carmen'. The performance, though uneven in places, coaxed forth much of the blazing color, stormy tragedy, and unceasing movement which have combined to make this opera one of the greatest and most popular in the literature.

Gertrud Wettergren's interpretation

of the Carmen role proved no less an excitant to Cincinnati audiences than it did to Manhattanites last season at the Metropolitan. A shade less volatile, perhaps, than some of the Latin conceptions, it is nevertheless a striking illustration of the latent universality of what was once considered an exclusively Spanish, or at least Latin, temperament. Miss Wettergren's virile contralto brings out the elemental aspect of the role.

Sydney Rayner gave an equally powerful delivery of the role of José, which reached an impressive emotional climax and artistic polish in the stormy

(Continued on page 6)

CHICAGO CITY OPERA PRESENTS WORKS IN ENGLISH

Puccini's 'Gianni Schicchi' and the Gruenberg-Erskine 'Jack and the Beanstalk' Are Applauded

New Ballet Staged

Ruth Page Group Performs 'American in Paris' to Music of George Gershwin — Ganz Makes Debut as Opera Conductor

By ALBERT GOLDBERG

CHICAGO, Nov. 20.

OPERA in English received a real impetus when the Chicago City Opera Company presented two performances in the vernacular on successive days. The first was Puccini's 'Gianni Schicchi', offered as part of a triple bill on Nov. 13; the other was the professional premiere of the Louis Gruenberg-John Erskine 'Jack and the Beanstalk' at the matinee of Nov. 14. Both works, being comedies, profited to an untold measure by the ability of the public (at least partially) to understand the text. If opera in English ever develops into a permanent reality, the gloomier works of the repertoire may well find themselves giving way in popularity to the comedies in which the public under the present system can have only a superficial participation.

A large audience, including a decidedly vocal representation of the youngest generation, gave every evidence of emphatic approval to 'Jack and the Beanstalk'. The authors were called repeatedly to the stage after the second act curtain, together with the principals, the conductor, Rudolph Ganz (who made his operatic debut with this difficult score, and to whom the credit goes for a satisfactory musical acquittal, in spite of rushed presentation and limited rehearsals), the stage director, Désiré Défrère, and Manager Paul Longone.

One's first impression of the new opera is that it is a pity that Mr. Gruenberg's sparkling score should be welded to such a framework as the Erskine libretto, which, despite its cleverness, is entertainment of a most ephemeral type. Doubtless a desire to emulate the success of 'Hansel and Gretel' animated the collaborators, but Mr. Erskine's spoofing of the elderly fable is timely rather than timeless, and its currency of cynicism will age far more rapidly than the entertaining but entirely legitimate modernisms of Mr. Gruenberg's score. Singers, too, will cherish no love for the composer's entirely instrumental approach to opera, a factor not to be slighted in estimating the work's future. But none of these considerations should

(Continued on page 6)

PHILADELPHIANS FOR WESTCHESTER

Orchestra Engaged for the 1937 Festival—Ormandy and Ross To Conduct

WHITE PLAINS, Nov. 20.—The Philadelphia Orchestra will play at the 1937 Westchester Music Festival to be held in the County Centre in White Plains on May 20, 21, and 22. Mrs. Valentine Everit Macy of Ossining is the newly-elected president of the Westchester Music Festival Association.

Other newly-elected officers of the festival association are Edward P. Prezzano, of Mt. Vernon, vice-president; Jane Deeter Rippin, of Ossining, vice-president; A. K. Bowes of White Plains, treasurer; and Mrs. R. M. Lederer of Mt. Vernon, secretary. Hugh Ross, who was musical director of the festival last May, has been reappointed in that capacity. The music fête will be under the management of Julian Olney of White Plains.

The general outline of the three-nights' program, as arranged by Mr. Ross, will be as follows: The first program will consist entirely of choral and orchestral works selected from the Wagner operas. The second evening's program will be given over to a symphony concert by the Philadelphia Orchestra, under Eugene Ormandy, and the third program will consist primarily of choral works, which will include Kodaly's 'Psalmus Hungaricus', two arrangements of Stephen Foster's songs, and other works to be announced at a later date. The Westchester chorus will be accompanied in this, as in the opening night's program, by the Philadelphia Orchestra. Winners of the Westchester vocal and instrumental auditions also will be heard on this program. Mr. Ross will meet all prospective singers for the various major and minor operatic rôles and for chorus leaders on Dec. 6.

SECOND TOUR PLANNED

Orchestra to Go on Transcontinental Trip Sponsored by RCA-Victor Co.

PHILADELPHIA, Nov. 20.—The Philadelphia Orchestra will make another transcontinental tour at the end of the current season. Traveling under the sponsorship of R.C.A.-Victor, as last year, the orchestra will leave Philadelphia on April 20, 1937, for visits to Atlanta, Nashville, New Orleans, Memphis, Little Rock, Saint Louis, and Tulsa. Dallas and El Paso will also probably be visited, after which the orchestra will go to California for concerts in Los Angeles and San Francisco. On the return trip the organization will play in Salt Lake City, Denver, Lincoln, Des Moines, Ann Arbor, and Toledo. Concerts in Montreal and Toronto are under consideration, as well as in either Chicago or Minneapolis. The final part of the tour will take the orchestra through New England, and the final concert is scheduled for New York City. Co-conductors for the tour are Eugene Ormandy and José Iturbi.

Harry Aleinikoff, member of the violin section of the Philadelphia Orchestra, was recently elected by the personnel of the organization to serve on the orchestra's board of directors as their representative, replacing Arthur Bennett Lipkin, who resigned. Members of

the ensemble also elected the following musicians to serve on the orchestra men's committee: Mr. Aleinikoff, chairman, Sigmund Hering Yasha Kayaloff, Mr. Lipkin, Benjamin Podemski, S. Si-ani, and Meyer Simkin. This group was, in addition, elected to serve as administrative committee for the 1937 Robin Hood Dell concerts.

WILLIAM E. SMITH

Willi Reich, Musicologist, Plans Tour of United States



Willi Reich. A Drawing of the Viennese Music Critic

Willi Reich, the noted Viennese music critic and musicologist, is planning a lecture tour of the United States to take place either in the coming spring or next fall. Mr. Reich will give two series of lectures on 'The Road to Twelve-tone Music', which will include opportunities for questions and discussion. The first series will be divided into three groups, with such subjects as 'The New Objectivity', 'The New Classicity', 'The Groundwork of the Study of Schönberg', and an analysis of the works of Schönberg, Alban Berg, Webern, and Krenek. The second series will have musical illustrations at the piano and phonographic records, and will comprise, among other things, lectures on Bruckner and Mahler, Berg, 'Modern Opera', 'The Theory and Practice of Music Criticism', and 'What Should the Radio Listener Know of Musical Theory and Musical History'?

COMMUNITY CONCERT SESSION NEXT MONTH

Directors Will Come to New York to Discuss Ways of Improving Service and Campaign Promotion

The annual conference of the Community Concert organization will take place in New York from Dec. 7 to Dec. 23. All the organization directors, who are at present operating in every section of the country, will be in New York to attend. The time will be spent in discussing ways and means of improving service, and new campaign promotional ideas to benefit all the numerous community and coöperative concert associations associated with this plan of concert presentation.

This gives the members of the organization an opportunity to renew their acquaintance with the many artists who happen to be in New York at this particular season of the year.

BAYREUTH RESTORES BAROQUE THEATRE

Old House Reopened by Bavarian State Opera Orchestra Led by von Zallinger

BAYREUTH, Nov. 15.—At the order of Chancellor Hitler, the old opera house in Bayreuth, which is considered the most beautiful Baroque theatre in Germany, has been thoroughly renovated by Dr. Esterer, conservator and administrator of the Bavarian Royal Palaces. The work of restoration was carried out under the artistic supervision of Leo Pasetti, who on the basis of sketches and descriptions in the official archives was able to restore the interior to conform with the original design prepared 190 years ago by the great Italian architect, Gali Bibiena, for the Margravine Wilhelmine, sister of Frederick the Great. This work consisted mainly in the removal of the orchestra pit so as to throw the stage and auditorium on a line. The elaborate decorations of the loges were also cleaned and fully restored.

The re-opening of the theatre on Oct. 19 was marked by a special concert given by the Bavarian State Opera orchestra under Manfred von Zallinger. The program consisted of works by Rameau, Mozart, Haydn, and other masters of the Seventeenth and Eighteenth Centuries. The conductor and orchestra, as well as the ballet and singers of the Bavarian State Opera, who assisted, were dressed in costumes of the period. The theatre will only be used on special occasions.

GERALDINE DECOURCY

JUILLIARD TO CONDUCT COMPOSERS' COMPETITION

School of Music Seeks New Orchestral Works by Americans in Its Annual Contest

The Juilliard School of Music will hold its annual competition for the publication of new orchestral works by American composers. Through this competition the Juilliard School will select a work and pay for the publication of it. The composer is to receive all royalties and fees accruing from the sale or performance of his work.

American composers whose works have been successful in past Juilliard competitions are Arthur Shepherd, Daniel Gregory Mason, Louis Gruenberg, Werner Josten, Charles Martin Loeffler, Harold Morris, Sandor Hartati, Nicolai Berezowsky, Albert Elkus, and Bernard Rogers.

Compositions must be by native or naturalized American citizens, and only such orchestral compositions as are suitable for performance by a major symphony orchestra will be considered, and only compositions of which the composer owns or can control the copyright should be submitted. Manuscripts in pencil will not be read. Compositions which have been previously performed should be accompanied by a brief statement as to places and dates of performance, so far as known.

Compositions should be sent to Oscar Wagner, Juilliard School of Music, 130 Claremont Avenue, New York, before Feb. 1, 1937. Manuscripts sent by mail should be insured, and the composer's name and address attached.

Wagner-Ludwig Letters Will Be Published Soon

BAYREUTH, Nov. 15. — Frau Winifred Wagner has announced the publication of the complete correspondence between Wagner and Ludwig II of Bavaria, which will be available to the public before the end of the year. Dr. Strebel, the well-known Wagner authority of Bayreuth, is in charge of the publication, which will consist of four volumes of letters that promise to throw new light on Wagner's creative work, and furnish new evidence of the close artistic friendship between Wagner and the Bavarian monarch. G. DEC.

PLANS FOR CONVENTION OF N. A. S. M. ANNOUNCED

Federal Legislation to Restrict Immi- gration of Foreign Musicians Will Be Discussed

CHICAGO, Nov. 20.—The National Association of Schools of Music will hold its thirteenth annual meeting at the Palmer House on Dec. 30 and 31. Final plans for the program were formed at a meeting of the officers and the commission on curricula held here on Nov. 7. The president of the association, Dr. Howard Hanson, has announced that two of the meetings will be held in coöperation with the annual meeting of the Music Teachers National Association.

The first of these, on the morning of Dec. 30, will discuss the question of Federal legislation affecting musicians and music schools. A pending bill before Congress to regulate the immigration of foreign musicians, and a bill to create a director of music in the federal Bureau of Education in the Department of the Interior, should provoke interesting discussion and definite recommendations. The Thursday morning meeting will be devoted to consideration of more academic questions. The final meeting, on Thursday afternoon, will be devoted to the election of new institutional members and the hearing of committee reports. The National Association of Schools of Music now has a membership of over seventy-five, including both college music departments and independent schools of music.

CONTEST WINNERS NAMED BY MACDOWELL CLUB

Jury Selects Young Artists for Pre- sentation in Recital During This Season

Final auditions for the MacDowell Club Young Artists Contest have just been completed. The jury, consisting of Hans Barth, Leslie Hodgson, and Sigismund Stojowski for the pianists; Walter Golde, Harry Spier, and Jeanette Vreeland for the vocalists; and Alfred Pochon, Emmeran Stoeber, and Wolfe Wolfensohn for the instrumentalists, have selected the following young artists for presentation in recital at The MacDowell Club this season: Inez Palma Bartel, pianist, of New Rochelle, N. Y.; Leo Litwin, pianist, of Medford, Mass.; Dorothy Wagner, pianist, of Brooklyn, N. Y.; Christine Murdoch Kendrick, soprano, of Philadelphia, Pa.; Melton Moore, baritone, of New York; and Carmela Ippolito, violinist, of Boston and New York. These artists were chosen from seventy-nine candidates.

MUSIC MOURNS LOSS OF "LAST OF THE TITANS"

Ernestine Schumann-Heink Dies in Her 76th Year



Above, from the Left: Ernestine Schumann-Heink at Seventeen; as Azucena, When She Made Her Opera Debut in Dresden; as Ortrud, the Role of Her Debut at the Metropolitan; as Erda: as She Appeared in Later Years, After Her Retirement from Opera. Below, from the Left: As Waltraute at Bayreuth; as Magdalene; a Wartime Likeness; and as Fidès

ERNESTINE SCHUMANN-HEINK, the world-famous contralto, died at her home in Hollywood, on Nov. 18. She was in her seventy-sixth year. The return of an ailment suffered last summer and which caused hemorrhages of the throat and lungs, necessitated several blood transfusions during the last few days, but these were unsuccessful. At about four o'clock in the afternoon the singer sank into a coma, and died three hours later.

Schumann-Heink, "the last of the Titans", as she was aptly termed in a biography published a few years ago, had a career before the public of this country which was unique not only on account of the magnificence of her vocal endowment, but also because her personality and early training made it possible for her to rise to pre-eminence in many different fields of activity. After triumphs in grand opera, she won a *succès d'estime* in light opera, a tremendous one as a serious concert artist, was popular in vaudeville and within the last few years had taken up motion picture acting. At the time of her death she was under contract with the MGM studios for three years.

It was in Lieben near Prague, that the future contralto first saw the light of day on June 15, 1861. Her father was

Hans Roessler, a major in the Austrian army, and her mother Charlotte Goldman. Frau Roessler, though not a professional, had a fine contralto voice and her small daughter began imitating her almost as soon as she could talk. When she was three, her father was transferred to Verona, then under Austrian domination, and later to Krakow. It was in the latter town that Ernestine, while still a small child, used to play truant from school in order to ride in a circus to earn money. She was finally discovered by one of her father's brother officers, and well spanked at home and put to school in the Ursuline Convent in Prague. There, the mother superior discovered her voice and advised Frau Roessler to have it cultivated. There was, however, no money for such a luxury as singing lessons and not until the family was moved to Graz was she able to have any systematic musical training at all. There, she was taken under the wing of Marietta von Leclair, who had been a singer in opera but who had retired after her marriage and settled in Graz. It was about this time she heard her first opera, "Il Trovatore", with Marianne Brandt as Azucena, in which role she was to make her own debut a few years later.

Sings Ninth Symphony

In 1874, when only thirteen, through the influence of her teacher, she sang the contralto solos in Beethoven's Ninth Symphony with the Akademischer Gesangverein of Graz. Marie Wilt

was the soprano. For this she received six dollars! Shortly afterwards she made an audition for the intendant of the Vienna Opera. His advice to her was to buy a sewing machine and become a good dressmaker as she had not the personality (!) nor the face and figure to make a career in opera!

Disheartened but not discouraged, she sang for an agent of the Dresden opera, who sent her to Dresden for an audition there. She sang "Ah! Mon Fils!" from "Le Prophète" and the Brindisi from "Lucrezia Borgia", both of which years later became her most popular concert numbers in this country. She was engaged at a salary of about \$700, which was to increase to about \$900 the second year and to \$1,000 the third if she made good.

Her debut was effected as Azucena in "Il Trovatore" at the Dresden Opera House on Oct. 13, 1878, when she was only slightly over seventeen. She also sang in the cathedral and studied voice production with Karl Krebs and Franz Wüllner. Four years later she was married to Ernest Heink, secretary at the opera. They were both dismissed at once and for a year the singer was without a position. In 1883, however, through the influence of the critic, Hartman, she obtained a hearing with Polini, the intendant of the Hamburg Opera, and was engaged. Here, she became an immediate favorite with the public and also with the management, on account of her ability to assume new roles at short notice.

The salary paid her was still very meagre and she was frequently hungry. The pianist, von Bülow, befriended her, however, and through him she obtained the solos in a performance of the Brahms Rhapsody. Four children had been born to her but about this time she was deserted by her husband, who returned to Saxony.

On a visit of the Hamburg company to Covent Gardens in 1892, she made a profound impression at her debut as Erda. Meanwhile she was singing guest performances in various German cities and had appeared in leading roles at Kroll's in Berlin. In 1893 she divorced her husband and the following year married Paul Schumann, actor and manager of the Thalia Theatre in Hamburg.

Begins Wagnerian Career

Her real Wagnerian career began with her first Bayreuth engagement in 1896, the same year that Olive Fremstad first sang there. Schumann-Heink appeared as Erda, Waltraute and the First Norn.

In 1898, she signed a ten-year contract with the Berlin Hofoper but with leave to come to this country to sing at the Metropolitan under Grau's management. Her American debut was made as Ortrud in Chicago on Nov. 7, 1898, and her New York debut at the Metropolitan in the same role on Jan. 9, 1898, and her New York debut at the Bispham. Her success was overwhelming and when her leave from Berlin had expired, she signed a new contract with Grau and paid a fine of 10,000

(Continued on page 34)

Chicago Opera Gives Novelties and Revivals

Two Works in English with Predominantly American Casts Delight Audiences — New Ballet Serves to Introduce Saidenberg as Conductor—'Louise' and 'Mignon' Among Other Operas Heard

(Continued from page 3)

hinder recognition of the brilliant musical creativeness in the direction of orchestral color, rhythmic vitality, harmonic diversity, and dramatic fitness to the situation.

A cast principally American carried the work to immediate success. Critics had discovered the previous evening a distinct find in the young Chicago baritone, Raymond Middleton, who made his debut as Gianni Schicchi. His enactment of the Giant carried out the promise of the preceding performance. The young artist, a six-and-a-half-foot specimen of American manhood, whose previous experience has been only in the operetta field, is wise to all the ways of the stage, and is a singer of no mean ability. His uttermost vocal capacities still remain to be revealed in more orthodox roles, but his gifts and his value to the company have been amply demonstrated. It is difficult to see how one could be more adapted to portray Mr. Erskine's paradoxical Giant, or how the job could have been better done. The same is true of Maria Matyas's Jack, enacted with attractive sprightliness, and sung with admirable clarity of diction and, when the difficult recitative permitted, fine tone. Lucia Diano, as the Old Woman who turned out to be the enchanted princess, had the most grateful vocal opportunities of the score, and cashed them very ably, though with rather a shade more of traditional operatic lugubriousness than the circumstances called for. Mark Love sang the Cow's music as efficiently as he does all his other assignments. Janice Porter, a newcomer to the company, offered a competent Mother, and sang the off-stage love song of the magic harp effectively, as did Marjorie Livingston the jazz episode. Others fitting well into the fun of the proceedings were Teodor Lovich as the Butcher, Clement Laszkowsky as the Tanner, Wilfred Engleman as the Barker, and Giuseppe Cavadore as the Locksmith.



Raymond Middleton

The settings, unaccredited on the program, were handsome enough in the conventional manner, though it would seem that the company missed a good bet in not giving the work a truly modern décor.

'Gianni' in English

The triple bill of Nov. 13 opened with 'Gianni Schicchi', in English for the first time here, introducing Raymond Middleton, a nephew of the late Arthur Middleton, in the title rôle on short notice for his operatic debut. The young singer, whose talents have been previously described, sang and acted his way to a notable natural success. Curiously, it often happens that the more difficult



Rudolph Ganz, Who Made His Debut as an Operatic Conductor

the opera, the better the performance it receives; thus 'Gianni Schicchi', aside from the title rôle, became a success of cleverly negotiated ensemble, rather than of individual effort. Exception must be made of Hilda Burke, whose beautifully sung aria reaped bountiful applause; but for the rest the mosaic contributions of Joseph Bentonelli, Giuseppe Cavadore, Myra Manning, George Cehanovsky, Chase Baromeo, Nino Ruisi, Sonia Sharnova, Mari Barova, Vittorio Trevisan, Mark Love, Teodor Lovich, and Ben Landsman were of uniformly stellar quality, if only momentarily conspicuous. Roberto Moranzoni conducted with a taste and verve to match the delectable score.



Hilda Burke

Second item in the evening's trilogy was a first performance of a new Ruth Page ballet, called 'Americans in Paris', to George Gershwin's music. The effect was notable chiefly for the conductorial opportunity it gave to young Daniel Saidenberg, former first 'cellist of the Chicago Symphony Orchestra, who revealed a promising talent, and for whom the orchestra played Gershwin's already-dated music well indeed. Miss Page's choreography may be said to be colorful and characteristic in the contemporary manner, and was danced accordingly by herself, Bentley Stone, Blake Scott, Virginia Nugent and a large company.

Concluding the generous proportions of the bill was a performance of 'Cavalleria Rusticana', conducted by Mr. Moranzoni, in which Rosa Raisa again stalked with magnificent authority through one of her greatest rôles, Armand Tokatyan sang Turiddu brilliantly, Giacomo Rimini was an experienced Alfio, Elizabeth Brown, a talented young American debutante, disclosed a fruitful contralto voice, and May Barron submerged both beauty and vocal ability in the rôle of Mama Lucia.

Jepson Sings Louise

The beautiful Helen Jepson again assumed another Garden rôle, when she sang 'Louise' for the first time here on Nov. 11. That any young singer should realize all the possibilities of so complicated a part as this, especially when forced to stare in the face the overpowering ghost of a still-fresh past, was not to be expected. Yet

Miss Jepson's life-loving young Parisienne was lovely to the eye and ear, alert to all important dramatic details, and lacking only in the conviction which arises from extended routine and experience.

The performance as a whole lacked nuance and movement, though there was the splendid Mother of the veteran Maria Claessens, returned to this stage after a long absence; the powerful Father of Leon Rothier; and the invigoratingly sung and handsome appearing Julien of Joseph Bentonelli. The once-well-beloved Francesco Daddi returned to do his famous bit as the old-clothes man, and was affectionately welcomed back. William Martin was little more than competent in his two rôles of the Noctambulist and the King of Fools; while the multitude of other minor rôles were filled with varying degrees of distinction, though scarcely fitted into a well-integrated whole. Louis Hasselmans conducted, only partially realizing all that the once-sensational score really contains.

Antoine in Debut

The largest audience of the season was on hand for 'Mignon' on Nov. 9. The power of attraction of this ancient piece must be accorded to the cast rather than to the work itself. Coe Glade's Mignon was already well known. It is without doubt her most brilliant rôle, calling forth a vocal display that borders on virtuosity. The dark beauty of her voice and her fiery theatrical temperament find ideal employment here. Unusual interest also attached to the debut of Josephine Antoine. Of this young artist it must be said that her minor passages were more successful than the big moment of the Polonaise, which was sung far too rapidly for clarity, and which reduced the power of her voice, that had earlier been round and full, to a slenderness too slight for the size of the theater. Her aplomb and youthful beauty, however, augur well for her future. The third feminine rôle, that of Frederick, was a capital performance by Maria Matyas, who sang her Gavotte with genuine artistic distinction.



Josephine Antoine

Tito Schipa nowhere employs his resources with finer discrimination than in the rôle of Wilhelm Meister, though the Italian language and style are more kindly to his purely vocal powers. His artistry in the part should have been a lesson to every young singer in the company. Chase Baromeo sang Lothario with the splendid vocal authority and ingratiating presence which he has not failed to bring to his every assignment. Mark Love made his bit as Gianni, the Gypsy Chief, an important one. Désiré Défrère, as Laertes, indulged in his usual tendency to overact. Louis Hasselmans conducted.

A strong cast, if ever there was one, was that which put new life into the time-honored opera, 'La Traviata' at the matinee of Nov. 7. Edith Mason's Violetta was a sensation when first displayed here two seasons past, and still merits that abused description. It is a brilliant tour de force of vocalism and a sympathetic and appealing human portrayal. Humanity, too, is the essential note of John Charles Thomas's elder Germont, as dignified as operatic characters ever come, and superb in the mellow glory of his singing. Armand Tokatyan is young enough, and has the freshness of voice and



Edith Mason

elegance of manner to be the ideal Alfredo. All the principals were applauded to the proverbial echo. Mr. Moranzoni conducted.

'Madame Butterfly' was accorded the best services of a distinguished group of singers at the evening performance of Nov. 7. Hilda Burke always sings the title rôle with opulence of voice and complete dramatic conviction. She is rapidly coming to be the city's favorite Butterfly. Mario Chamlee knows no superior as Pinkerton, and Mr. Rimini has always found the American consul a congenial assignment. Not to be taken



Armand Tokatyan

for granted was the Suzuki of Maria Matyas, who again evidenced a promising vocal and dramatic talent. Myra Manning, Wilfred Engleman, Nino Ruisi, Giuseppe Cavadore, and Ben Landsman had the other rôles. Mr. Moranzoni conducted.



Mario Chamlee

A repetition of 'Martha', with Helen Jepson, Tito Schipa, Mari Barova, Giacomo Rimini, and Vittorio Trevisan, was given at the evening performance of Nov. 14.

'Carmen' First Opera for Cincinnati Forces

(Continued from page 3)

last act. Joseph Royer, a leading present exponent of the traditional Escamillo rôle, displayed characteristic vigor and musicianship. Irene Williams achieved distinction in the part of Micaela. Her interpretation refreshingly soft-pedalled the traditional sweetness of the rôle, and the aria in the third act was sung beautifully. Italo Picchi, as Zuniga, showed assured technique.

The famous quintet of Act II and the card scene of Act III, which form the criterion of judgment for the rôles of Frasquita, Mercedes, Dancairo, and Remendado, were handled in good style. Nadelle Schuping and Violet Summer in the feminine parts, and Louis John Johnen and Charles Haywood in the male parts, all performed creditably as individuals, though ensembles were occasionally shaky.

An original and strikingly energetic ballet, the creation of Mollie Halstead, was an attractive feature of the last act, while effective and well-contrived staging throughout by Wilhelm Von Wymetal, Jr., gave solid backing to the production. The chorus, wholly local in composition, was diligently schooled in its difficult parts by Alexander Von Kreisler, and, except for minor deficiencies arising from inexperience, such as lack of familiarity with the language, was entirely adequate.

Eugene Goossens maintained firm control over the ensemble in one or two tight places, and received splendid support from the orchestra, who demonstrated once again the assurance of long experience. His interpretation was on the moderate side, and showed pleasing delicacy in passages of traditional boisterousness.

RICHARD LEIGHTON

BERLIN SEES TWO SETTINGS OF 'DUTCHMAN'

State Opera and German Opera Both Turn Their Attention to Wagner Work—Paul Graener's 'Schirin und Gertraude' Gets First Hearing in Lively Opening Weeks of New Season

By GERALDINE DE COURCY

BERLIN, Nov. 15.

THE first month of the new season has been a busy one in Berlin opera circles, especially at the State Opera, where revivals and restagings have been following one on the heels of the other with unprecedented rapidity. Owing to the loss of the major portion of its scenery and costumes in the



Marta Fuchs and Max Lorenz in the State Opera 'Dutchman'

great fire that destroyed the property house last August, the State Opera was obliged to provide new scenery for nearly everything in its repertoire, and it made a virtue of the necessity by polishing off the musical organism of all the works that are slated for new wardrobes. Among the works

of this category already presented are 'Traviata', 'Butterfly', 'Bohème', and the 'Fliegender Holländer', with sundry minor refurbishings of the standard Wagnerian repertoire, and the first performance in Berlin of Paul Graener's work, 'Schirin und Getraude'.

The artistic level of the performances at this Opera is now so exceptionally high that it is difficult to single out any one production as being distinguished above its fellows. If it were necessary to do so, the selection would undoubtedly fall on the 'Fliegender Holländer', with the new scenery by Edward Suhr, which is probably one of the finest presentations of this work that Berlin has ever witnessed (and this is saying a good deal when one recalls that this opera house alone has a record of 500 performances).

Johannes Schüler, the new conductor, who has been distinguishing himself in a number of ways since he joined the staff, has done no better job since he came to the conductor's desk. It was an uncommon delight to sense fire, intelligence, and artistic will pulsating through the score, instead of the indifference and routine that have so frequently hung like the proverbial millstone around the neck of local conductorial achievements. One is at liberty to disagree with Schüler on many points, but a talent that possesses such a fund of artistic electricity calls for mercy rather than sacrifice.

Marta Fuchs of the Dresden Opera may be counted on to penetrate the emotional mysteries of any rôle she undertakes, and her Senta was a worthy partner of her Kundry. The part lies well for her, and tones of a luscious roundness and dramatic fervor poured from her throat with a technical ease that made one envy Dresden her permanent possession. Max Lorenz has recently made astounding strides in certain phases of vocal production, and his Eric (like his Tannhäuser a few nights previous) showed a warmer, fuller, and



A Striking Scene from the German Opera's Production of the Wagner Work, Showing Wilhelm Rode in the Title Role

more opulent tone than he has hitherto exhibited. Rudolf Bockelmann's Holländer had the restraint and beauty that are inseparable adjuncts of this artist's work, in whatsoever groove it may lie; Manowarda's Daaland was the perfection of finish, and no less an artist than Marcel Wittrich was entrusted with the rôle of the steersman.

Suhr's scenery had a realistic impressiveness which was heightened by the technical equipment of the well-appointed stage. The appearance of the Dutchman's ship in the first act, and the vision of the ghostly crew through the timbers of the ship in the last act, were frankly magnificent, and entirely justified the storm of enthusiasm they raised in the ranks of the audience. When the State Opera attends the Coronation festivities in London next year, it is to be hoped that Furtwängler, as General Field Marshal, will include this work in the program. It is sufficiently delectable in all its parts to set before a king.

A Tuneful Work

Graener's little work, 'Schirin und Getraude', dates from 1920, when it was given its première in Dresden, followed by performances in numerous of the provincial theatres. Tuneful and ingratiating, like all Graener's compositions, it threads its graceful course through the marital vicissitudes of a bold German knight, who, with one legitimate Hausfrau keeping the home fires burning in the family Burg, returns from the Turkish wars with a duly legalized counterfeit in the guise of a personal servant. The work was attractively mounted by Benno von Arendt, and well sung by Jaro Prohaska and Käthe Heidersbach, but it would not tempt one to a second hearing.

The restaged 'Butterfly', in the new

scenery of Emil Praetorius, was as pallid as a Japanese sepia print, and almost as devoid of decoration as a line drawing, if one excepts the costumes, which were orientally elaborate in ornament and hue. Maria Cebotari and Helge Roswaenge let their temperaments flow in the Italian manner to the incomparable suggestions of Leo Blech; but perhaps the finest thing in the performance was the Suzuki of Else Tegethoff, who for once imbued the character with a poignant human touch of such refined artistry as to raise it to a dominant factor in the performance, without ever encroaching on the composer's original balance of power. She had a well-merited triumph of her own.

'Traviata' was especially notable for the fine singing of Erna Berger in the title rôle, and for the charming translation of the spirit of 1870 into the terms of costumes and stage settings. A Godey's Ladies Book must have stood sponsor to Pasetti's brush, and the gaudiness of the colors and the crass combinations that he dared to wed might have tempted one to protest if the richness of the materials had not sprinkled the fragrance of the old-fashioned elegance over this spectacular crazy quilt. Berlin went wild over Berger, whose artistic integrity has sent her up a good many rounds of the ladder since she first trilled the Shepherd's Song in the Bayreuth-Toscanini 'Tannhäuser'. A few nights after the performance, however, the Berlin radio had the temerity to regale its patrons with a gramophone concert of Italian singers, a couple of whom were famous Traviatas in their day. To ears tuned to the subtleties of comparison, the event stole most of the local 'Traviata's' thunder; but, be that as it may, Berger is the best of her kind in Germany, and

Artistic Level of Performances at State Opera Is High—Soloists and Ballet Appear—Newly-Found Wolf Songs Heard—Vienna Saengerknaben at Philharmonie

amply compensates through intelligence and sincerity for the lack of spectacular pyrotechnics that so rarely lie in German throats.

'Bohème' was strictly conventional in every respect, but it served to introduce to Berlin the English soprano, Lisa Perli, who sang Mimi. The guest artist sang in Italian, and adapted herself to the Berlin framework with the ease of a routinized singer, using her sympathetic voice with taste and discretion. She sang the same rôle at the State Opera in Munich a few nights later, with equal success.

A Rival 'Holländer'

The German Opera also devoted its attention to a restaging of the 'Fliegender Holländer' which could in no way measure swords with the Linden production except in the work of the chorus, which, under Prof. Lüddecke's direction, did some remarkable pianissimo singing. Wilhelm Rode and Luise Willer may be counted on for impeccable Wagnerian style at all times, and Berta Stetzler poured fourth her lovely voice with abandon without getting very far below the surface of beautiful tone naturally endowed with an emotional quality. The Dutchman's ship had the common fault of being too big for the stage, making the first and last scenes top-heavy and over-crowded, and restricting the singers' freedom of movement to the point of discomfort.

The visit of Col. de Basil's Russian Ballet completely overturned the theatrical life of the city during its fortnight at the Scala Theatre. There hasn't been a Russian Ballet in Berlin since the early spring of 1914, so that the names of Danilova, Massine, Lichine, and the rest had assumed the charm of the unattainable for the Berliner; and, when they were suddenly brought within reach, the fact was sufficient to throw the most fool-proof system out of gear. The program consisted of familiar works in the repertoire of this organization, such as Stravinsky's 'Petrouchka' and 'Fire Bird', the 'Ballet Lesson', 'Aurora Wedding', and a Viennese medley. The Russians brought their own conductors but depended on a Berlin orchestra, the playing of which was distressingly bad to the very end of the chapter. Even such familiar things as the Strauss waltzes were apparently beyond the capabilities of the players.

Bampton, Spalding, Giannini

Rose Bampton's concert in Beethoven Saal, with the assistance of Coenraad V. Bos, was a distinct success for this young American singer, whose well-chosen program enabled her to show off to advantage all the resources of her lovely voice with the charm that results from an innate sense of style and flawless execution. While in Germany, she appeared as Leonore in 'Trovatore' at the State Opera in Munich, singing with great brilliance and perfection of vocal detail.

After a notable concert in Baden-Baden, and another as soloist with the Berlin Philharmonic Orchestra in Hamburg, Albert Spalding paid Berlin his first visit in several years in a concert in Beethoven Saal held under the auspices of the Carl Schurz Association. Spalding has a host of admirers in Berlin, and they turned out en masse and gave him a spirited ovation.

(Continued on page 11)

OPERA IN SAN FRANCISCO



Morton
Charlotte Boerner and Ezio Pinza in 'The Marriage of Figaro'

(Continued from page 3)
essary to describe Mr. Tibbett's superb portrayal, which was the acme of intelligence and emotional poignancy. But it is highly important to record that in Miss Tumminia we had a Gilda who convinced both eye and ear. Her fluent



Lawrence Tibbett as Rigoletto

singing, impeccable musicianship, and slight, youthful figure enhanced the part of the jester's daughter no less effectively than it had the role of Rosina in 'The Barber of Seville', in which she made her opera debut last year. Miss Tumminia has the vocal and histrionic ability, plus the necessary assurance to rise to the heights of stardom.

Charles Kullmann was a regal looking Duke, Pinza an impressive assassin, Eva Gruninger an effective Maddalena, and Norman Cordon a magnificent Montenerone. Staging, costuming, and other technical details were well cared for and the production was unanimously acclaimed as the finest 'Rigoletto' ever seen on our opera house stage. Conductor Papi must be credited for his share in making the performance so distinctive.

Enthusiasm for Götterdämmerung

Enthusiasm akin to a football game was aroused by the 'Götterdämmerung' performance. Fritz Reiner was cheered as he entered the pit for the after-dinner half of the performance. Cheers were also given to Flagstad and Melchior, as Brünnhilde and Siegfried, respectively, and were well deserved by



IN WAGNERIAN
GUISE

Kathryn Meisle as Waltraute (Right)

Emanuel List as Hagen (Left)



all concerned—including Friedrich Schorr, Arnold Gabor, Emanuel List, Kathryn Meisle (who outdid herself in Waltraute's plea), and Dorothee Manski, who was a much more effective Guttrune this year than last.

Reiner's command of Wagner and of the orchestra brought outstanding results, instrumentally and vocally. Except for a complete "flop" in the staging of the final scene (neither Brünnhilde nor Grane so much as headed for the funeral pyre), the stage management was generally effective—far more so than last season.

Mozart Added to Repertoire

Mozart entered the repertoire of the company for the first time on Nov. 9, with Richard Lert conducting 'The Marriage of Figaro'. Mr. Lert left a great deal to be desired in the orchestral performance and in matters of tempi. But most of the singers gave spirited performances: notably Ezio Pinza, as Figaro; Charlotte Boerner, as Susanna; Gina Vanni, as Cherubino. Elisabeth Rethberg sang divinely as the Count-

ess; and Armando Agnini had arranged a charming set (creating a stage upon the stage), thus giving an air of intimacy and authenticity (even to the lighting of candle footlights prior to the overture) that added greatly to the production.

Perry Askam, although scarcely suited to Mozart roles, made his grand opera debut as the Count. He made an impressive figure, even if his singing was not exactly Mozartean. He would seem to be better suited for Verdi roles. Hans Clemens was an exceptionally sweet-voiced and elegant-looking Don Basilio. D'Angelo was the Bartolo. Local singers who did notably well in the Mozart production were Olga Callahan, Oliver Jones, and Mari Monte. The chorus is doing better work than it has ever done before, but every so often one wonders how so many people can make so little sound! They have learned to act, however, and the costume department has helped to make them visually effective. Even so, not many of the choristers could qualify for Broadway or Hollywood.

Adolph Bolm's corps de ballet gives



Morton
Bruna Castagna and Charles Kullmann in 'Carmen'

a consistently good account of itself. The hard-working orchestra is playing better opera performances than ever before, and, as with symphony concerts, the better the conductor, the better the men play.

It is noteworthy that the Wagnerian tuba and bass trumpet players for the 'Ring' operas come from Oakland, not New York. And the instruments were loaned, not by the 'Met', but by Curtis Institute, through the courtesy of Mrs. Edward Bok. So far, the results have been eminently satisfactory.

Lawrence Tibbett is devoting some time between operas to furthering the cause of the American Guild of Musical Artists, of which he is president. He has called a meeting of San Francisco musicians to discuss the Guild project.

PHILADELPHIA HEARS SEVITZKY ENSEMBLE

Chamber String Simfonieta Plays Music by Purcell, Bach, James, and Elgar

PHILADELPHIA, Nov. 20.—The past fortnight has presented increasing activity in the fields of chamber music and solo recitals. On Nov. 4 the Philadelphia Chamber String Simfonieta inaugurated its eleventh season in the Bellevue Stratford ballroom. Fabien Sevitzy led the ensemble of twenty members of the Philadelphia Orchestra. The list opened with Esposito's arrangement for string orchestra of an organ passacaglia by Frescobaldi, followed by Purcell's very interesting five-part fantasia on one note, transcribed by Peter Warlock.

Other items were: two Bach preludes, arranged by Pick-Mangiagalli; Mozart's 'Eine Kleine Nachtmusik'; Godowsky's Larghetto 'Lamentoso'; Pizzetti's 'La Danse de L'Epervier'; Elgar's Introduction and Allegro for string quartet and string orchestra; and Philip James's Suite for string orchestra. Mr. James, who was present, was called on to acknowledge the applause which followed his work. In the Elgar opus, the string quartet comprised Alexander Zenker and Dayton Henry, violins; Sam Rosen, viola; and Benjamin Gusikoff, cello. Messrs. Sevitzy, Godowsky, and James were guests of honor at a reception by the Women's Committee after the program.

The second of ten programs devoted to an historical survey of chamber-

music took place in the Philadelphia Music Centre auditorium on Nov. 8. Arthur Cohn spoke on music of Haydn and Mozart, and several musician members of the centre participated in Haydn's String Quartet, Op. 76, No. 1, and Mozart's Quintet in A, for clarinet and strings, and the Quintet in G minor for strings.

Ballet Russe Welcomed

Colonel de Basil's Ballet Russe attracted three large audiences to the Academy of Music during a recent visit to this city. On Nov. 9 the ballet appeared under the auspices of the Philadelphia Forum, and the following evening the ensemble was seen under the auspices of the All-Star Concert Series, Emma Feldman, manager. The third program, given at a matinee on Nov. 14, was in some respects the most interesting of the week, in that it featured the 'Symphonie Fantastique' to music of Berlioz and a choreography of Massine.

Guy Marriner, associate director in charge of music at the Franklin Institute, gave a lecture-recital on Nov. 8, discussing Franck and Debussy, and playing a program of piano music which included the former's Prelude, Aria and Finale, and the latter's 'Children's Corner' suite. On Nov. 9, Felix Salmond, cellist, was heard at a faculty recital in Casimir Hall, Curtis Institute of Music. Harry Kaufman, pianist, was the collaborating artist. An interesting program included a Sonata in C Minor, Op. 6, by Samuel Barber.

Emma Beldan, soprano, assisted by

Martin Gabowitz, pianist, appeared in the Franklin Institute auditorium on Nov. 11 before a cordial audience. An unusually attractive program included arias of Handel and Bach; Lieder of Brahms, Wolf, and Marx; a French group by Ravel, Foudrain, and Debussy; and the 'Liebestod' from 'Tristan'. Jean-Marie Robinault, head of the piano faculty of the Settlement Music School, essayed a program which served to exhibit his technical versatility on Nov. 12, including the Bach-Tausig Toccata and Fugue in D Minor and groups of Debussy and Liszt numbers.

The first of five Youth Recitals took place in Fleisher Auditorium on Nov. 12, when Rafael Drurian, boy violinist, and Annette Elkanova, young pianist, were heard by a responsive audience. Master Drurian, accompanied at the piano by Eugene Helmer, gave creditable performances.

The Philco Men's Glee Club, Joseph Smith, conductor, gave a concert in the ballroom of the Broadwood on Nov. 13. On the same evening a concert took place in Scottish Rite Temple under the auspices of the One Hundred Club, participating groups including the Alexander Koshetz Choir, Rev. J. Sawchuck; the R.C.A.-Victor Glee Club, William T. Timmings; the Colonial Vocal Ensemble, Thelma Melrose Davies, and the Olney Singers, Frederick E. Starke conducting. Soloists were Dorothy Schoenfeld and Alice Adams, sopranos; Edward Adams, tenor; Arthur Jarvis, baritone; and Paul Towner, bass. Accompanists were Mr. Starke, William Keenley, Roberta DuBois, and Minnie Stalder.

WILLIAM E. SMITH

MEPHISTO'S MUSINGS

Dear Musical America:

Boston, like London, has been talking about Mahler's 'Lied von der Erde', one of those provocative works which refuse to "stay put". Both of these hubs of culture (Boston surely will not begrudge London this mention in her company) have had performances of this work which prompted some re-surveying of the old ground, with that by Dr. Koussevitzky much more successful, it would appear, than the one across the water. It was London's misfortune that Sir Hamilton Harty, who was scheduled to conduct, was too ill to appear and a last-minute substitute had to carry on as best he could with a difficult undertaking not of his own preparation. I note that Ernest Newman, while recognizing the gallantry of the conductor who filled the breach, expressed the flat opinion that under the circumstances the program should have been changed. This way of tackling forlorn musical hopes is, he remarks, very English and very sporting, but it is not art.

Aside from his caustic review of the London performance, Newman had some things to say about 'Das Lied von der Erde', in a discussion of Bruno Walter's book on Mahler, that I find quite as provocative as anything in Mahler's music. I suppose there has always been a streak of pessimism in criticism and always will be, whether that criticism pertain to music, the drama, literature, painting or any other manifestation of art. But Newman makes of 'Das Lied von der Erde' the *Abschied* of a culture, the swan song of a dying civilization. It is the farewell, he says, not merely of an artist but of the world of art and beauty that has endured since the Renaissance. The first sad notes of that swan song, he reminds us, were sounded in 'Parsifal'. Others were to be heard in music by Elgar and Delius, as in the poetry of the final sections of Nietzsche's 'Also sprach Zarathustra' — "that Nietzsche who strangely failed to perceive that he was not, as he imagined, the herald of a new and better humanity but . . . the singer of a last lament over a dying world."

It is in the *Abschied* of 'Das Lied von der Erde' that Newman discovers this sorrow for the death of nineteenth century civilization "in its most exquisite, its final expression". He finds the sadness of this music almost unbearable; "that long-drawn 'Ewig, ewig' haunts forever the imagination of any-

one who has once got it into his blood and bone."

Which brings me to the most pessimistic, and at the same time, the most beautifully written part of the article, the concluding paragraph, which I cannot resist quoting in full. (I am aware that I have sworn repeatedly to stop cribbing from the endlessly quotable and quoteworthy Britisher; but, like Omar, was I sober when I swore?) It follows:

"The French viniculturists have a fine term—*pourriture noble*—for a process that is the determining essence of their Sauternes wines; this 'noble rotting' is achieved by letting the grapes hang on the vines until they are slightly over-ripe. This *pourriture noble* plays its part in the making of the last art of any dying culture. But no art can compete with music in the task of turning this rotting into loveliness and sweetness; and not even in music itself has the philosophy of farewell to everything that makes life worth living ever found such searching expression as in Mahler's *Abschied*. And to the would-be saviours of modern society who complain that a philosophy of this kind weakens mankind's hold upon real life, it is perhaps sufficient answer, on the part of those who see what the world now is and remember what it once was, that beauty in death is better than ugliness in life. Better for the grapes to go by way of *pourriture noble* into a fine wine than to degenerate into an industrial vinegar."

Agreed. But are we confronted by such an alternative? I am sure I don't know. And as long as we have with us the good sauterne, I am content to let others sample the industrial vinegar.

* * *

While I am quoting critics, I feel I ought to call attention outside of New York to the illuminative article on the passing of the beloved Ernestine Schumann-Heink which W. J. Henderson wrote for the New York Sun. Now, as many of you know, W. J. H. has been writing music criticism in New York since the early 'eighties and he has his own memories of every important singer—not to speak of a multitude who could scarcely merit that description—as well as complete scrapbooks of his reviews. I can think of no one else in a position to speak with such authority or to write with such interest about the great singers of the era in which Mme. Schumann-Heink reigned as one of the sovereigns of song.

In one of his discussions of the great contralto, written during her early years at the Metropolitan, he has given us a description of her equipment that should not be forgotten. It reads:

"She has a really majestic voice, and her command of it is well nigh perfect, as her flawless execution of the two-octave jump at the end of the *brindisi* proves. In its upper register the voice is a trifle hard because some of the music she sings is a trifle too high for her, but how admirably she overcomes the difficulties of such passages only a trained singer can wholly appreciate. In passages which lie within the natural range of her voice—one as large as Alboni's—her emission is smooth, sonorous and productive of unfailing beauty of tone. Her phrasing is almost invariably the perfection of art and her enunciation of the text shows a perfect command of vocalization. These features of her method enable her to sing such a thing as the *brindisi* with all the beauty of color ever imparted to it by an Italian singer, while her keen intelligence, her glowing temperament, her subtle humor and her winsome personality enable her to fill the hollow melody with a

wealth of vitality which it certainly has not known since the prime of Alboni."

Of course, there is always a tendency on the part of those of a later date either to exaggerate the powers of singers who have passed from the scene or to doubt that they were such superior artists as their elders made them out to be. It was never Henderson's nature to rhapsodize, even retrospectively, and we can all accept the sober justice of his statement when he declares that much

mouthed and gasping for breath. The divine Mary is now a super-scout for Metro-Goldwyn-Mayer, being by her own admission not content to sit down and grow fat with inactivity while gloating over memories of an operatic past, in which, also by her own admission, she was not "a great singer, but a creator".

Out of a thousand singers on whom she has eavesdropped in the course of the Metropolitan Opera radio auditions, she sent only two to Hollywood, "be-

SCHERZANDO SKETCHES By George Hager

No. 14



"What? No Theme of Fate!"

of the reference today to a lack of dramatic background in the time of Grau's all-star casts is ill-founded. These casts, he reminds us, usually created their own dramatic background, even though the stage management was unimaginative. Though he recognizes that it is almost impossible to convey to another generation any realization of the effects wrought by the singers of Schumann-Heink's period in opera, he makes these pertinent points:

"Lohengrin has never been sung here as it was when Jean de Reszke impersonated the swan knight. 'Tristan und Isolde' demonstrates today at every performance the power of true artists to create its atmosphere. Consider what it meant to us of those old days to hear the sublime measures of 'Die Walküre' delivered by Lilli Lehmann, Ernest van Dyck, Anton van Rooy, and their contemporaries. One would suppose that all who heard Schumann-Heink in her final appearances at the Metropolitan would understand that a 'Siegfried' in which her impersonation of Erda was matched by the others would be something revealing the full dramatic meaning of the score."

"Any thoughtful listener", he adds, "would surely recognize the commanding power of an authentic style", all in all a very chivalrous remark—but then, perhaps each reader is permitted his own reservations about the sum total of "thoughtful" listeners. At any rate, let us note that the dean has a good word for the present. "Let us be grateful", he says, "that there are still great Wagnerian artists."

* * *

Yes, as I just finished remarking, Mary Garden continues to be news. Hardly had you gone to press with my mention that she is going to write her memoirs, when she proceeded to electrify some 200 voice pedagogues at the monthly meeting of the New York Singing Teachers Association with a speech that literally left them open-

cause if I didn't send somebody, they'd think I wasn't working". And they were rejected by MGM. If voices are needed, America has millions of them, and beauties, says Mary. But the young people have no imagination. That's Mary's job now, to put some imagination in 'em, give 'em some of that *rrrrmpff!* that made opera and opera-goers feverish in past decades.

The singing teachers were not to bother, she inferred, but to leave it to her. And if she isn't deluged by favorite pupils of every teacher that heard her that night, I'll miss my guess. But she asked for it—one of my imps will bear witness if need be.

La Garden gets this kind of thing nowadays: a young girl wanted to sing *Mélisande* because her long golden hair swept to the floor. Mary told her that she could buy a wig for 3,000 francs, and put more in the head under it than the sweet young thing would ever have under her own hair. And an "adorable young man" who could perfectly well sing *Méphistophélès* except that he had no means of accompanying himself except on a piccolo. And a girl who wanted to sing *Le Jongleur* because she was a dancer. But Mary still has hopes, for opera (via the movies), for America, and for herself.

* * *

Looking at random over a recent copy of the London Sunday Times, I just happened to see that somebody was playing the "Goddam" Symphony. I didn't read the notice, so I can't tell you which was the symphony referred to; but I have friends who insist that it must have been either Beethoven's Fifth or the 'Pathetic' of Tchaikovsky, though their reasons therefor I leave to your imagination, appends your

Mephisto

ORCHESTRAS: Boston Symphony Launches New York Series

SERGE KOUSSEVITZKY at the head of the Boston organization provided a program of substantial fare for the first of the opening concerts of this orchestra in Manhattan. Another highlight in a fortnight of frequent orchestral concerts was the visit of the Philadelphians under Leopold Stokowski, featuring the New York premiere of Sergei Rachmaninoff's Third Symphony. John Barbirolli continued his programs with the New York Philharmonic-Symphony, and Marjorie Lawrence and Hulda Lashanska were the fortnight's soloists. Other orchestras heard were the National Orchestral Association, the Philharmonic Chamber Symphony under Hans Lange, and the WPA Bach Chamber Orchestra in two programs.

New Rachmaninoff Symphony Introduced by Stokowski

The Philadelphia Orchestra, Leopold Stokowski, conductor. Carnegie Hall, Nov. 10, evening:

Excerpts from 'Boris Godounoff' Moussorgsky-Stokowski
'Solitude' Tchaikovsky-Stokowski
'Romeo and Juliet' Tchaikovsky
Symphony No. 3, in A Minor Rachmaninoff
(First time in New York)

✓ Serge Rachmaninoff was present to hear his new symphony introduced to Manhattan. Eventually he appeared on the platform to acknowledge the applause, though so late that many had already left the hall. All indications were that the work achieved a moderate success, if scarcely one to assure it a foothold in the continuing repertoire. Though completed only last August, with an interval of thirty years separating it from the composer's Second Symphony in E Minor, the A Minor opus presented no particular departures from the Rachmaninoff of the past. It was characterized by the same brooding lyricism, the same mastery of orchestral color, the same Slavic cast of phrase.

The form would once have been considered "free", in that the development of the chief themes is not what would have been required in the classical symphony, but the successive movements retain more of traditional patterns than they cast away. The lyric first movement pivots upon a melody of plaintive and almost popular character. The slow movement has a middle section of a scherzo spirit. The finale, which seemed diffuse on first hearing, includes a fugato that gives further proof—though no such proof is necessary—of the composer's exceptional command of technical resource. Considered by itself, the symphony contains its fair measure of inspiration, and has been written with consummate skill. But there is no escaping a feeling that much or most of what it communicates had been said before by the same artist, and with a more direct appeal.

The performance possessed the most opulent sonorities, and yielded the effect of complete conviction on the part of conductor and players. Mr. Stokowski's return to the podium was, needless to say, an event in itself for his Carnegie Hall audience. His latest "synthesis", that of various scenes and episodes in 'Boris Godounoff', enabled him to revel in the tonal splendors of the remarkable instrument on which he plays. The program of the work, as set forth, follows: "Outside the Novodievichi monastery; the people ask for protection; pilgrims sing in the distance, and then approach and enter the monastery; Boris is crowned; monks chant in the monastery of Choudov; siege of Kazan; outside the church of St. Basil; starving people ask for bread; death of Boris". Contained is much superb music, though the manner of its splicing is open to question. Of chief interest is the scoring, which is fundamentally that of Moussorgsky rather than Rimsky-Korsakoff. But in places Stokowski has out-Rimskied Rimsky—particularly in the coronation scene, where the bell-ringing is

as prodigious as it is literal.

As orchestrated, 'Solitude' might better have borne a title of an opposite meaning. The song became an orgy of string sonorities at their most assertive and most sensual. The overture was magnificently played. For that matter, so was the entire program. T.

Boston Symphony Brilliantly Opens Its New York Series

Boston Symphony, Serge Koussevitzky, conductor. Carnegie Hall, Nov. 19, evening:

Symphony in B Flat, No. 102 Haydn
'La Mer' Debussy
Symphony No. 5, in C Minor Beethoven

Brilliance of an order traditional with the Boston Symphony characterized the opening of the orchestra's fifty-first season in New York. Carnegie Hall, as at past openings, was crowded to capacity and the enthusiasm was commensurate. Dr. Koussevitzky's program, the same as served to inaugurate the orchestra's Boston season, was one cunningly contrived to exhibit the ensemble at its resplendent best.

With the first measures of the Haydn symphony the fastidious could rejoice in the uniform bowing of the violins and the glossy and aristocratic quality resulting from this smart unity of the attack. A more highly perfected ensemble than was attained in this work—ninth of the London series—would be difficult to conceive. The Adagio, with its graceful ornaments and underlying tenderness, was an object lesson for those who find Haydn symphonies all very much alike. If ever there was an individual movement this one so established itself in Dr. Koussevitzky's affectionate exposition. Of like success was the robust Minuet, with its curiously relaxed trio, and the racing, jubilant finale. This was Haydn playing of the highest order.

Debussy's 'La Mer' transported orchestra and listeners into another world, but one wherein the conductor was enabled to achieve miracles of sound of which Haydn never could have dreamed. The performance was one rarely lyrical, yet at the same time absorbingly suggestive and atmospheric. Much of the playing was fine-spun and of the most delicate coloring. There was an unusual measure of contrast between the three sketches, and, for that matter, within the confines of each. Fugitive glints danced like sunlight over an iridescent surface. In the sport of the Debussyan harmonies was a transparency and clarity rare indeed in concert revelations of these seascapes. There have been performances more weighty and larger of line, but not more poetical or evocative.

Dr. Koussevitzky's conception of the Beethoven Fifth is one that has been argued over ere this. He played the titanic work once more according to his lights, and with a fervor that was matched by the virtuosity of the orchestra. T.

Purcell Suite Introduced

New York Philharmonic Symphony, John Barbirolli, conductor. Carnegie Hall, Nov. 8, afternoon:

Suite for Strings Purcell-Barbirolli
'The Tale the Pine Trees Knew' Bax
'Enigma' Variations Elgar
Symphony No. 4 Brahms

Save for the Brahms symphony, repeated from his first Philharmonic-Symphony program on the preceding Thursday, this was a concert of British music, ably led by a British-born conductor. 'The Tale the Pine Trees Knew', like the towering Brahms work, was a repetition. It did not add cubits to its stature with re-hearing. The Elgar variations were cleanly and euphoniously traced. The Purcell suite, as arranged by the conductor, was drawn chiefly from incidental music composed for theatrical productions, 'The Gordian Knot Untied', 'Distressed Innocence' and 'The Married Beau'. These supplied a chaconne, a brief valse, a rondeau minuet, an air and a hornpipe to which the arranger added an adagio taken from one of Purcell's choral anthems. All beautiful music, the suite proved melodious and full of feel-

ing, as well as characteristic of its composer in its contrapuntal ingenuity. It was performed *con amore*. T.

Marjorie Lawrence Is Soloist at Beethoven-Wagner Concert

New York Philharmonic-Symphony, John Barbirolli, conductor. Soloist, Marjorie Lawrence, soprano. Carnegie Hall, Nov. 12, evening:

Overture to 'Fidelio' Beethoven
Aria, 'Abscheulicher! wo eilst' from 'Fidelio' Beethoven

Miss Lawrence
Symphony No. 2 in D Major Beethoven
Excerpts from 'Götterdämmerung' Wagner
Siegfried's Rhine Journey—Funeral Music
Closing Scene: Immolation

Mr. Barbirolli gave a conscientious and in most of its details, well-considered performance of the symphony, without lifting it above a level of competent routine. The Overture also went its appointed way, posing no particular problems for the conductor or his audience. It remains, after all, a curtain raiser and not a concert drama like the Third 'Leonore'. The playing was competent rather than brilliant.



Marjorie Lawrence

The Wagner music-drama excerpts, presented without pause in an adaptation that was the conductor's own, retained much of their accustomed sweep and color, if not all the clarity and inevitability of pace that could have been wished for them. Along with some roughness and obscurity of vital voices went fluctuations of tempi which were, to say the least, debatable.

Miss Lawrence has appeared to better advantage at the opera house. On this occasion she was much more in her element in the music of the 'Immolation' than she was in the Beethoven scena, the effect of which was spotty, both vocally and orchestrally. The audience was cordial, recalling the singer repeatedly and heartily applauding the conductor and his players. T.

Barbirolli Conducts Tchaikovsky

New York Philharmonic-Symphony, John Barbirolli, conductor. Soloist, Marjorie Lawrence, soprano. Nov. 15, afternoon:

Overture to 'Donna Diana' Reznicek
Aria from 'Cosi fan Tutte' Mozart
Miss Lawrence
Symphony No. 4 in F Minor, Op. 36 Tchaikovsky
Excerpts from 'Götterdämmerung' Wagner
Miss Lawrence

Retaining only the 'Götterdämmerung' music from Thursday's program, Mr. Barbirolli gave Sunday patrons an entirely new first half, opening it with a cheery little musical cocktail, the Reznicek overture. Remembering his earlier brilliance in the Berlioz 'Carnival Romain' overture which was the first music to be heard here under his baton, it seems that this particular type of music, with its flashing fleetness, need for sharpness and cleanliness of execution and regard for detail and dynamic contrast, is one that Mr. Barbirolli does extremely well.

The work of larger import, Tchaikovsky's symphony, also found qualities in the young conductor's capacities to meet its needs. Great dramatic surge and sensitivity to the emotional impact of the first and last movements were present to a large degree; if some question arose as to occasional passages where the temptation is almost too strong to over-sentimentalize, it may perhaps be put down to an ardent temperament. Some uncertainties in tempi there were, too, with the result that an underlying continuity was broken up and one section or another drawn slightly out of focus. Excellently held together was the pizzicato movement, taken on the fast side, with the great body of plucked strings and the responses from woodwinds and brass

neatly fitting into the pattern. It was, on the whole, a performance of more desirable qualities than undesirable, chiefly because Mr. Barbirolli succeeded in establishing and maintaining the essential moods of the symphony and was able to draw from the orchestra a wealth of technical and tonal response.

Mozart's recitative and aria for Dora-bella, 'Ah scostati!' and 'Smanie implacabile', offered perhaps not the best choice of material for Miss Lawrence's stylistic sympathies, but she achieved its distinctive measures with competence. The 'Götterdämmerung' excerpts found her in better estate and on more familiar ground, and she was called to share the audience's fervid applause with Mr. Barbirolli. Q.

Lashanska Heard with Philharmonic in Handel Air and Wolf Songs

New York Philharmonic-Symphony, John Barbirolli, conductor. Soloist, Hulda Lashanska, soprano. Carnegie Hall, Nov. 18, evening:

Brandenburg Concerto No. 6 Bach
Aria, 'Dank sei dir, Herr' Handel
Mme. Lashanska
Symphony in C Major, No. 97 Haydn
Songs: 'Gebet', 'Verborghenheit', 'Er Ist's' Wolf

Mme. Lashanska

'Don Quixote' Strauss

Mr. Barbirolli's best contribution to this concert was to be found in his accompaniments for Mme. Lashanska. The orchestra swept stirringly through the measures of the Handel air, an adaptation by Siegfried Ochs from one of the *cantate con strumenti*. Mme. Lashanska, though apparently combating nervousness, gave full and luscious tone to this music and to the three Wolf songs, of which the first and third were arranged by the composer, the second by Joseph Marx. The Brandenburg Concerto was none too smoothly delineated and the Strauss 'Don Quixote' stood in need of clarification, though the solo parts were well played by Joseph Schuster and Zoltan Kurthy. The ensemble maintained a higher level in the Haydn Symphony, No. 1 of the London series, an able if not an enkindling performance. T.

Hulda Lashanska

Hans Lange Conducts Chamber Symphony

Philharmonic-Symphony Chamber Orchestra, Hans Lange, conductor. Town Hall, Nov. 10, evening:

Sonata for two, three, four, and five bowed instruments and others. Johannes Rosenmüller
Ralph Kirkpatrick, harpsichord
Concerto for flute, with cembalo and strings, Op. 10, No. 3, in D Antonio Vivaldi
John Amans, solo flute
Ralph Kirkpatrick, harpsichord
Concerto Instrumental, No. 5, D Minor
Jean Philippe Rameau
Five German Dances, with seven trios and coda Schubert
Ukrainian Suite for string orchestra
Quincy Porter
Concerto Grosso for string orchestra, with piano obbligato Ernest Bloch
Lloyd Strafford, piano

On the screen, a lapse of several years in action is often indicated by a sub-title; on the stage, the curtain may be rung down in the opening year of the World War, and rung up in 1936. A concert audience may experience an even greater lapse of time during a brief intermission. When Hans Lange and the members of the Philharmonic-Symphony Chamber Orchestra left the stage of the Town Hall after the first part of their concert, they had played works composed in the Seventeenth, Eighteenth and Nineteenth Centuries. When they returned, it was to perform the music of present-day composers.

If the earlier compositions had anything (Continued on page 21)

FESTIVAL EVENTS IN SWITZERLAND

Ansermet Conducts Modern Music in Geneva—Othmar Schoeck, Composer, Is Fêted—Gluck's 'Iphigénie in Aulis' Is Staged in Zürich

By WILLI REICH

ZÜRICH, Nov. 5



Othmar Schoeck

THE larger cities of Switzerland, proud of their old traditions, promote the formation of musical centers, and make possible a musical life of fullness and artistic excellence.

This year's musical season was ushered in with a festival in Geneva under the direction of Ernest Ansermet, which in the main centered around works of Debussy, Ravel, and Stravinsky, and with celebrations given in Zürich and Winterthur for Othmar Schoeck, who was fifty years old on Sept. 1. Schoeck, whose reputation as a sensitive lyricist and as the composer of the dramas 'Penthesilea' and 'Vom Fischer und seiner Frau' (About the Fisherman and His Wife) has penetrated into the farthest circles, is rightfully considered today alongside of Arthur Honegger as the most representative Swiss composer. His new opera, based on Balzac's story 'Massimilla Doni', which is to have its premiere in February, is looked forward to by every one with great interest.

With this premiere, and with Alban Berg's 'Lulu' slated for its first performance in May, 1937, the Stadttheater in Zürich has been maintaining its reputation as the most active operatic stage in German-speaking Switzerland. Evidence of the great artistic work which is constantly being done there was given by a new staging of Gluck's 'Iphigénie in Aulis', in which Sigrid Onegin as Klytemnestra gave a splendid performance.

An important concert event in Zürich was the performance of Hindemith's 'Marienleben' by Alice and Walter Frey under the auspices of the 'Pro Musica-Vereinigung'. The Berlin music scholar, Hans Mersmann, delivered an introductory lecture, in which he portrayed convincingly the relationship between Rilke's text and Hindemith's composition, and the general significance of the work.

An educational concert of the famous old school of music in Winterthur offered, under the direction of Hermann Scherchen, the first performance in Switzerland of three fragments from the music drama 'Karl V', by Ernst Krenek. This, the first performance after the original premiere of this extraordinary triptych at the music festival in Barcelona in April, means its real introduction into the regular concert repertoire. Colette Wyss did the vocal part with splendid voice and superior delivery; Ernst Krenek, together with his excellent interpreter, was greeted with a storm of applause. The second important work of the evening was an extensive symphony by R. Vaughan Williams, which showed the English composer as a fertile creator and a sovereign master of orchestration.

In Basle I heard an interesting concert of chamber music which offered two premieres and two (for Basle) first



A Scene from the Zurich Production of 'Iphigénie in Aulis.' Inset, Sigrid Onegin as Klytemnestra (Left) and Judith Helurg as Iphigénie

performances. Most important seemed to me the 'Fantasy for Strings' by Norbert von Hannenheim, which had new, daring thoughts to express in a new, unique form. Arnold Schönberg's 'Suite for Strings' is a masterly occasional work which makes severe demands on the technical abilities of the American school orchestra for which it was written. The two pieces by Bohuslav Martinu (Concertino for piano-trio and orchestra) and Tibor Harsanyi (Concertino for piano and orchestra) strive in a very pleasing form for the revival of older forms of music. The

general program of the Basle chamber orchestra (which is particularly rich this time because of the tenth anniversary of this organization) promises for the jubilee concert premieres of new works by Bartok, Beck, Burckhard, and Honegger composed especially for this purpose, and later the first German performance of Honegger's new oratorio 'Jeanne d'Arc au Bûcher', composed on a text of Claudel. In a slow artistic rise this organization has gradually developed under the purposeful direction of its conductor, Paul Sacher, into one of the most important of its kind.

OPERA AND CONCERTS IN BERLIN

(Continued from page 7)

His fine art and noble tone unfolded the beauties of a program that it itself was a welcome departure from the stereotyped offerings of local violinists, who seem to have lost contact with the "fair, broad rivers of Damascus". Werner Schroeter, of Hamburg, who assisted at the piano, is a gifted performer, but, swept away by the élan of Spalding's playing, he occasionally forgot that his piano was not the solo instrument. The American Ambassador and other prominent members of the American diplomatic corps were present at the concert, and at the reception given later by the Schurz Association.

After several guest performances at the Munich Opera, Dusolina Giannini treated Berlin to a Lieder concert in the Philharmonie at which she won the hearts of the most hard-boiled chauvinists by singing a group of unfamiliar Max Reger Lieder in a manner that would have brought glory to a 100% German. A group of Hugo Wolf songs, accompanied to perfection by Michael Raucheisen, and the Italian folksongs, without which no Giannini concert in Berlin is complete, rounded out a program that was notable alike for its composition and for the brilliance with which it was performed.

At a concert in the Singakademie, Gerhard Huesch presented a program of unedited Hugo Wolf songs which have recently come to light through the research and initiative of the Musikwissenschaftliche Verlag of Vienna. The total collection

consists of about forty songs; but, judging by the group selected by Huesch, they add in no way to the treasury of songs with which the world is already familiar, and probably represent sketches, preliminary drafts, or discarded fragments.

One of the most artistically satisfying and beautiful concerts heard in Berlin was the Lieder program of the Dutch contralto Julie de Stuers, who not only possesses a beautiful voice and a masterly vocal technique but understands the finest points of concert-hall singing to an exceptional degree. It was an unusual experience to encounter such a mastery of the florid and "arioso" styles, and a voice of such power and brilliance.

In accordance with the new cultural exchange agreement between Germany and Austria, the most prominent members of the State Opera ensemble, including Franz Völker, Max Lorenz, Helge Roswaenge, Adele Kern, Maria Müller, and Maria Cebotari, will give ninety guest performances at the Vienna Opera. The authorities of the State Opera and the president of the Theatre Chamber have agreed to do everything possible to fill sudden vacancies in Vienna due to illness, etc., so that it looks as though the Vienna institution is to function as an auxiliary of Berlin. The first Austrian visitors under this arrangement were the Vienna "Saengerknaben", who appeared at the Philharmonie in two concerts, both of which were sold out. A similar arrangement has just been made with Italy, but there has been no interchange of artists as yet.

ORMANDY RETURNS TO MINNEAPOLIS

Presents Eloquent Reading of Brahms's Second—Austral Sings

MINNEAPOLIS, Nov. 20.—With an augmented personnel and an attractive new setting on the stage of Northrop Auditorium, the Minneapolis Symphony opened its season here with a gala performance under Eugene Ormandy, who came from Philadelphia to lead his old orchestra in its first four concerts. The occasion was a brilliant one, drawing a large attendance, and bringing ovations for the three artists of the evening—the orchestra, Ormandy, and Florence Austral, who has not been heard here in many years.

The major work on the program was the Brahms Second Symphony, which was voiced with tenderness and eloquence. Mr. Ormandy brought forth its beauty, its philosophy, its contrasts of humor and hearty declamation. Already the orchestra shows fine teamwork under the baton which led it for five years. The Cailliet arrangements of two Bach numbers—the F Minor Prelude and Fugue and 'Jesu, Joy of Man's Desiring'—made a thumping if theatrical opener for the concert.

Austral made a noble Isolde in the 'Liebestod' of 'Tristan und Isolde', her voice carrying through the thick orchestral texture with poise and clarion tones. The 'Liebestod' was preceded in the usual way by the prelude, and, in both, the orchestra and Ormandy scored by their sustained tension of playing and the building up of mighty climaxes. Austral sang also a 'Fidelio' aria, Weber's 'Ocean, Thou Mighty Monster' and the battle cry from 'Die Walküre'.

JOHN K. SHERMAN

ERICH SIMON RETURNS

European Manager to Visit America on Business Trip

Erich Simon, of the concert management Organisation Artistique Internationale, arrived in New York on the Normandie on Nov. 23 for a several-weeks' stay. As European representative for the Metropolitan Opera, Mr. Simon booked these new singers for the New York organization this summer: Gina Cigna, Karl Laufkötter, Irene Jessner, Kerstin Thorborg, Gertrud Rünger, Stella Andreeva, John Brownlee; Herbert Graf, stage director; Maurice de Abravanel, conductor; and Kurt Ruhrseitz, re-engaged as assistant conductor.

The O. A. I. represents, in Europe, Marian Anderson, Trudi Schoop and her ballet, Rudolf Serkin, and Emanuel Feuermann, all of whom will be in America this season for concert tours. Mr. Simon is the general representative for Kirsten Flagstad, Marjorie Lawrence, Gertrud Wettergren, René Maïson, and Susanne Fisher, all of the Metropolitan.

Marion Bauer Is Honor Guest

In honor of Marion Bauer, composer, Mrs. Dorothy Pillsbury Stetson entertained at tea in the Hotel Buckingham on Nov. 11. Miss Bauer introduced Marion Bergman, pianist, who played several works written and adapted for the Moor Double Keyboard, among them pieces by Miss Bauer and Emanuel Moor, inventor of the piano.

SEVITZKY CONDUCTS INDIANAPOLIS FORCES

Heard as Guest at Second Concert — Gives Premiere of Transcription

INDIANAPOLIS, Nov. 20.—The second concert of the Indianapolis Symphony Orchestra, on Nov. 17, was a record-breaking event, owing to the stirring leadership of the guest conductor, Fabien Sevitzky, and the earnest co-operation of the orchestra, which had been somewhat increased and strengthened since its last performance. Every available seat was filled, and enthusiasm was keen. Mr. Sevitzky selected an interesting program, opening with the



Fabien Sevitzky, Guest Conductor of the Indianapolis Symphony

Berlioz 'Roman Carnival', which at once established his command over the musicians and their ability to follow his interpretation. Other works of the first part included the 'Nocturnes' ('Nuages' and 'Fêtes') of Debussy; Chorale Prelude "Herzlich thut mich Verlangen", by Bach; and the Prelude to Act III, 'Dance of the Apprentices', and 'Mastersingers Procession' from Wagner's 'Die Meistersinger'. The major work of the second half was the Tchaikovsky Fifth Symphony, in which the response of the orchestra was admirable. Probably the outstanding playing was heard in the impressionistic 'Nuages,' calling for finesse and nicety of tone.

Mr. Sevitzky left the impression of having obtained what he wanted from the musicians. There were stamping of feet and shouts of "bravo". Honoring the orchestra and the regular conductor, Ferdinand Schaefer, Mr. Sevitzky offered as an extra number the premiere of his own transcription of the 'Giant Fugue' of Bach, just completed.

In order to satisfy the demands of the many who were unable to be accommodated at these subscribed concerts, the Symphony Society is presenting a request program on Sunday afternoon, Nov. 29, at the Murat Theatre, when the newly-appointed associate conductor, Dr. Robert Heger-Goetzl, who has recently come to Indianapolis, will make his first appearance.

The San Carlo Opera Company appeared before two sold-out houses at English's on Nov. 18 and 19 under the Martens Concerts, Inc. 'La Bohème' was the bill on Nov. 18, and a double bill, 'Cavalleria Rusticana' and 'I Pagliacci', was presented on the 19th. Among the principals were Ina Bourskaya, Bianca Saroya, Lucille Meusel, Elsa Hottinger, Mario Valle, Harold Kravitt and Dimitri Onofrei.

PAULINE SCHELLSCHMIDT

Zaslavsky Conducts in London

LONDON, Nov. 15.—Georges Zaslavsky made his first appearance here, conducting the London Philharmonic late last month in a concert which included Beethoven's 'Egmont' Overture and Fifth Symphony. Arthur Rubinstein was soloist in the Tchaikovsky Piano Concerto, and other orchestral works were Strauss's 'Don Juan' and Stravinsky's 'Petroushka'. Mr. Zaslavsky, who conducted the entire program without score, was recalled six times by an appreciative audience.

Chicago Symphony Is Heard in Tribute to the Memory of Ossip Gabrilowitsch

Stock Conducts Own Transcription of Tchaikovsky Trio — Hans Lange Makes Debut as Associate Conductor—Novaes Is Soloist

CHICAGO, Nov. 20.

IN tribute to the memory of Ossip Gabrilowitsch, Frederick Stock transcribed for modern orchestra the A Minor Trio of Tchaikovsky, giving a first performance at the Chicago Symphony Orchestra concerts of Nov. 12 and 13. Guiomar Novaes, pianist, appeared as soloist in the following program:

'Tragic' Overture, Op. 81.....Brahms
'Pyaneption'.....Bliss
(First performance in Chicago)
Trio in A Minor, Op. 50.....Tchaikovsky
(Transcribed for modern orchestra by Frederick Stock)
Jane Anderson at the piano
(First performance)
Concerto No. 4, G Major.....Beethoven
Mme. Novaes

When Mr. Stock first heard of the serious illness of Gabrilowitsch, he was impelled to begin this transcription, spurred by the fact that the two friends had often discussed together the orchestral possibilities of the elegiac trio which Tchaikovsky wrote in memory of Nicholas Rubinstein. By a curious coincidence Mr. Stock completed the score only two days before the death of Gabrilowitsch. Certainly the work in its symphonic setting is as fitting a memorial to a great artist as it was in its original form. Justification for the metamorphosis is found in Tchaikovsky's own words, wherein he expressed himself as having "arranged music of a symphonic character as a trio, instead of writing directly for my instruments." Mr. Stock's skill at transcription is of course well known, and the new version is rich and full in the extreme, exploiting and amplifying the emotional implications of the original by bringing into full use every resource of the modern orchestra. As in most of Mr. Stock's other transcriptions, there is a question as to the good taste of the persistent use of the complete percussion battery, and, in this case, of the conspicuous introduction of phrases of Chopin's Funeral March. But the brilliance with which the task was accomplished, and its unerring effectiveness, are beyond dispute. The public acclaimed both conductor and orchestra, with recognition given to Messrs. Mischakoff and Kurtz, and to Jane Anderson, for their playing of such of the original solo passages as were retained.

Bliss Work Performed

The other novelty of the program, Bliss's 'Pyaneption,' was originally the final movement ('Green') of a 'Color' Symphony. The name denotes an ancient Greek festival held during the time of sowing. But neither title nor explanation served much to clarify the music, which seemed artfully contrived in the dissonant manner but left one with the feeling of having been nowhere in particular. In stern contrast was the preceding Brahms of the Tragic Overture, superbly performed and interpreted.

Mme. Novaes has long been a favorite with the Chicago public, but her choice of the Beethoven G Major Concerto must be accounted an unfortunate one; for, while sparkling with technical proficiency, the depth and subtlety of

the contradictory elements of this work for the most part eluded her.

Mme. Novaes was also the soloist at the Tuesday matinee of Nov. 10, when Mr. Stock directed the following program:

Concerto No. 3, in G, for string orchestra.....Bach
Adagio di molto, from Concerto for violin, in D, Op. 47.....Sibelius
(Played by all the first violins)
Symphony No. 3, in C Minor, Op. 78.....Saint-Saëns
Concerto for Piano, E. Flat.....Mozart
Mme. Novaes

Mme. Novaes found the style of Mozart more congenial to her temperament than that of Beethoven. Despite some modern ideas of pedaling and tone coloring, ample justice was done to this beautiful but rarely heard concerto, and Mr. Stock's playing of familiar works was up to his best standard. He seems to have added a useful number to the repertoire in permitting the violins to play in unison the songful Adagio of the Sibelius Violin Concerto.

Lange Gives Varied List

Hans Lange, newly appointed associate conductor, made his debut at the concerts of Nov. 5 and 6, playing the following program:

Suite from 'Dardanus'.....Rameau
(Arranged by Eric DeLamarter)
Symphony No. 2, in D, Op. 36.....Beethoven
Overture to 'The Flight Into Egypt,' Op. 25.....Berlioz
English Rhapsody, 'Brigg Fair'.....Delius
Prelude and 'Isolde's Love Death,' from 'Tristan and Isolde'.....Wagner

Mr. Lange's compact, clean-cut style of conducting found immediate favor with the public. He might well have employed a more grateful work than Beethoven's Second Symphony as the major item of his introductory program; nevertheless, it was accorded a smooth and well-planned interpretation. The 'Dardanus' music, so skillfully and tastefully arranged by Mr. Lange's predecessor, Eric DeLamarter, was delightfully presented. But it was in the more poetic measures of the Berlioz and Delius works that Mr. Lange's outstanding merits were revealed. The 'Tristan' Prelude rose to splendid heights, but Mr. Lange's efforts to stress the lyricism of the 'Liebestod' resulted in a weakening of the climaxes. The public reaction to Mr. Lange was decidedly cordial, and further appearances will be awaited with interest.

ALBERT GOLDBERG

Beal Hober Sings in Play About Wagner

PHILADELPHIA, Nov. 20. — Beal Hober, soprano, is making her debut in the theatre with the Theatre Guild production of 'Prelude to Exile', which opens in New York on Nov. 30. It is a play by William McNally based on an episode in the life of Richard Wagner. Featured in the cast are Eva Le Gallienne, Lucile Watson and Wilfrid Lawson. Miss Hober plays the part of Malwina Schnorr.

During the course of the play Miss Hober sings the Love Music from 'Tristan' and excerpts from 'Walküre'. At the opening night in Philadelphia Miss Hober received an ovation after the end of 'Brünnhilde's Cry'.

Concert Bureau Moves Into New Offices

CHICAGO, ILL., Nov. 20.—The Columbia Concerts Corporation and Community Concert Service have just moved into their new suite of offices on the third floor of the Wrigley Building. These offices are connected with the new home of the Columbia Broadcasting System.

OUTSTANDING PERSONALITIES IN THE MUSIC WORLD



TIBBETT



MENUHIN



MARTINI



FRANTZ



JEPSON



BAMPTON



ANTOINE

MANAGEMENT
Evans & Satter

113 WEST 57th ST., N. Y.
Sole and Exclusive American Representatives
of Columbia Broadcasting System

METROPOLITAN HAS 21 NEW SINGERS

**Nine Newcomers Are Americans
—Two Novelties and Seven
Revivals Listed**

TWENTY-ONE new names appear among the singing personnel of the Metropolitan Opera in the prospectus issued by the organization recently. The season will be the second under the management of Edward Johnson, and the fifty-fourth in the house. There are also two re-engagements of singers formerly members of the company. Eighteen names have disappeared from the roster. Eleven of the new members were heard during the spring season.

The complete list of new singers, whose engagements have all been previously noted in *MUSICAL AMERICA*, includes Stella Andrevá, Natalie Bodanya, Vima Bovy, Gina Cigna, Muriel Dickson, Irene Jessner, Gertrud Rünger, Franca Somigli, and Bidú Sayao, sopranos; Lucielle Browning, Anna Kaskas, and Kirsten Thorborg, contraltos; Arthur Carron, Karl Laufkötter, Nicholas Massue, George Rasely, and Sydney Rayner, tenors (with Mario Chamlee and Armand Tokatyan re-engaged); John Brownlee and Wilfred Engelmann, baritones; and Norman Cordon and John Gurney, basses. Richard Hageman, formerly assistant conductor, returns as conductor; and Maurice de Abravanel, also a conductor, joins the organization, as does Herbert Graf, stage director. Eleven of the new singers, as well as Messrs. Chamlee and Tokatyan, were heard during the spring season. These include Mmes. Bodanya, Dickson, Browning, and Kaskas, and Messrs. Carron, Massue, Rasely, Rayner, Engelmann, Cordon, and Gurney.

The names of eighteen singers and one conductor are absent this season. Among these are Lucrezia Bori, who retired from opera last spring; Louise Homer and Rafaelo Diaz, who have been on the roster but have not appeared in a number of seasons; and Goeta Ljungberg, who has not been heard for several years, and who has been appearing with the San Carlo Opera Company. Helen Gleason has been released from her contract to appear in light opera; Editha Fleischer has decided to remain abroad this season; Gertrude Kappel is singing in opera elsewhere in this country, but will return to New York to appear as Elektra in Strauss's opera with the Philharmonic-Symphony in February; Alfredo Gandolfi has moved to the Pacific Coast. Louis Hasselmanns, conductor, resigned last spring.

Among the new singers, nine are Americans, and of the total of eighty-six artists composing the entire singing personnel, thirty-nine, or slightly over forty-five per cent, are natives of America.

Novelties and Revivals

There will be two novelties and seven revivals, all of which, with the exception of Mozart's 'Don Giovanni', have been previously announced. The novelties, both in English, are Richard Hageman's 'Caponsacchi', the libretto by Arthur Goodrich, founded upon Brown- ing's 'The Ring and the Book', and Cimarosa's 'The Secret Marriage', which was announced several seasons ago but was withdrawn. The revivals are Wagner's 'The Flying Dutchman', with Kirsten Flagstad singing Senta for the first time in her career; 'Samson et Dalila', which, it has been rumored,

will open the season, with Gertrud Wet- tergren, René Maison, and Ezio Pinza. 'The Bartered Bride', in English; 'The Tales of Hoffmann'; 'Le Coq d'Or'; and 'Norma'. Three operas have been dropped from the standard repertoire. These are Debussy's 'Pelleas et Meli- sande', 'Giordano's 'Andrea Chenier', and Puccini's 'La Rondine'. Verdi's 'Simon Boccanegra' reappears on the list of possibilities.

The American Ballet, George Balan- chine, artistic director, will again provide incidental ballets, and be seen in complete choreographic productions. Anatol Vilzak, assistant director and premier danseur, will remain in the latter of these capacities, while William Dollar has been made assistant to Mr. Balanchine. The premières danseuses are Lydia Anchutina, Ruthanna Boris, Katherine Mullooney, and Daphne Vane.

The subscription season, opening Monday night, Dec. 21, will continue for fourteen weeks, closing March 28. There will be the usual five subscription series, on Monday, Wednesday, Thursday and Friday nights and Saturday afternoons, of fourteen performances each, and a popular-priced Saturday night series of twelve performances. Sunday nights will, as usual, be given over to opera concerts, in which last season's innova- tion of occasional appearances of the American Ballet will be continued. A special Wagner matinee cycle, including the 'Ring' music dramas without cuts will, as before, be offered in the latter half of the season.

Special performances, will as usual, be given from time to time under the auspices of educational and charitable organizations.

The personnel of the company fol- lows:

Sopranos: Stella Andrevá, Josephine Antoine, Natalie Bodanya, Vima Bovy, Hilda Burke, Gina Cigna, Muriel Dickson, Susanne Fisher, Kirsten Flagstad, Dusolina Giannini, Margaret Halstead, Helen Jessner, Irene Jessner, Marjorie Lawrence, Lotte Lehmann, Dorothee Manski, Queena Mario, Grace Moore, Eide Norena, Lily Pons, Rosa Pon- selle, Elisabeth Rethberg, Gertrud Ruenger, Thalia Sabanieva, Bidú Sayao, Franca Somigli, Charlotte Symons, Eida Vettori and Thelma Vo- tipka.

Mezzo-Sopranos and Contraltos: Rose Bamp- ton, Ina Bourskaya, Karin Branzell, Lucielle Browning, Bruna Castagna, Doris Doe, Anna Kaskas, Kathryn Meisle, Helen Olheim, Irra Petina, Gladys Swarthout, Marion Telva, Ker- stin Thorborg and Gertrud Wettergren.

Tenors: Max Altglass, Paul Althouse, Angelo Bada, Joseph Bentonelli, Arthur Carron, Mario Chamlee, Hans Clemens, Richard Crooks, Charles Hackett, Frederick Jagel, Charles Kullman, Karl Laufkötter, René Maison, Giovanni Martinelli, Nino Martini, Nicholas Massue, Lauritz Melch- ior, Giordano Paltrinieri, George Rasely, Sydney Rayner and Armand Tokatyan.

Baritones: Richard Bonelli, John Brownlee, George Cehanovsky, Louis D'Angelo, Wilfred Engelmann, Arnold Gabor, Eduard Habich, Julius Huehn, Carlo Morelli, Friedrich Schorr, John Charles Thomas and Lawrence Tibbett.

Basses: Chase Baromeo, Norman Cordon, John Gurney, Ludwig Hofmann, Virgilio Lazzari, Em- anuel List, Pompilio Malatesta, Ezio Pinza, Leon Rothier and James Wolfe.

Conductors: Artur Bodanzky, Maurice de Ab- ravanel, Richard Hageman, Ettore Panizza, Gen- naro Papi, Wilfred Pelletier and Karl Riedel.

Assistant Conductors: Pietro Cimara, Riccardo Delleria, Antonio Dell'Orefice, Wilfred Pelletier, Edoardo Petri, Karl Riedel, Kurt Ruhseitz, Gia- como Spadoni, Vittorio Trucco, Frederick Vajda and Hermann Weigert.

Chorus Masters: Fausto Cleve and Konrad Neuger.

Stage Directors: Désiré Défrère, Herbert Graf and Leopold Sachse.

The American Ballet: Artistic director and choreographer, George Balanchine; assistant to Mr. Balanchine, William Dollar; premier danseur, Anatol Vilzak; premières danseuses, Leyda An- chutina, Ruthanna Boris, Kathryn Mullooney and Daphne Vane.

Metropolitan Opera to Visit Brooklyn
BROOKLYN, N. Y., Nov. 20.—The Metropolitan Opera will give a series of five subscription performances here beginning on Dec. 29. Adrian Van Sinderen is chairman of the Brooklyn Citizens' Opera Committee, which will be assisted in enlisting support by the Women's Auxiliary Committee and the Opera Club. Only four performances were given in last year's series.

Leipzig University Students Present

A Little-Known Comic Opera by Haydn

**'L'incontro Improvviso', a Real
Opera Buffa, Is Melodic and
Witty—Present Version Made
and Conducted by Professor
Hellmuth Schultz**

LEIPZIG, Nov. 15.

A SHORT time ago there took place in the classic Goethe-Theater in the idyllic provincial town of Lauchstädt a remarkable première. Music students at the university of the neighboring city of Leipzig gave for the first time Haydn's opera 'L'incontro improvviso', which was composed in 1775 on the same subject as Mozart's 'Entführung aus dem Serail' ('Flight from the Harem'), but seven years before it, and gained for this pretty work a great success.

The version was arranged by Prof. Hellmuth Schultz, of the University of Leipzig, who with his fine sense of style has given the work new life. The music has been left completely untouched; in place of the lost overture a sym-phony of Haydn was played. The text was modern-ized, but the hu- morous treatment of the action was left altogether un- changed. The music shows Haydn, who had written the work for the castle- theatre of Prince Esterhazy, at the peak of his creative ability. Beautiful, witty

melodies alternate with humorous tone pictures, fine ensembles, and dramatic effects. Thus a genuine opera buffa was produced, worthy to take its place beside Mozart's German operetta. It is interesting, incidentally, that Gluck also treated the same material in his comic opera 'La rencontre imprévue', com- posed in 1764, which has become popu- lar under the name 'The Pilgrims of Mecca'.

The performance was, considering the circumstances, excellent. Particularly successful was the trio of the women, which constitutes the lyrical climax of the opera. The main rôles were excel- lently done by Mathilde Stern, Amy Kissner, Johannes Dietel, Gerhard Schwalbe, and Willy Friedrich. Ger-



Trio of Women in Scene from Haydn's Opera, 'L'incontro Improvviso'. Produced for the First Time in Lauchstädt

hard Peschel was a brilliant stage- manager. It is to be hoped that this newly-revived Haydn opera may re- tain a permanent place in the operatic repertoire.

WILLI REICH

SILVER JUBILEE FOR COAST SYMPHONY

**San Francisco Orchestra Season
Holds Novelties— Art Com-
mission Plans Concerts**

SAN FRANCISCO, Nov. 20.—Announce- ment of plans for the San Francisco Symphony Orchestra's Silver Jubilee season indicates that the 1937 symphony concerts will have the glamour of novel- ty. Conductor Pierre Monteux, enter- ing upon his second season with the orchestra, will be the sole individual star at the first and last pair of sym-phony programs on January 8-9 and April 23-24. The other eight of the ten scheduled pairs will have illustrious soloists, as follows: Jan. 15-16, George Gershwin, pianist-composer; Jan. 22-23, Alexander Tansman, pianist-composer; Feb. 5-6 Toscha Seidel, violinist; Feb. 19-20, Richard Crooks, tenor; March 5-6, Marian Anderson, contralto; March 19-20, Isaac Stern, violinist; April 9-10, Vladimir Horowitz, pianist; and April 16-17, John Charles Thomas, baritone.

Art Commission Series

One notes with some trepidation the irregular spacing of the concerts com- pressing the ten pair within fifteen weeks—especially when the Art Com- mission also presents a series of con- certs at popular prices in the Exposit- ion Auditorium in the same interim. But Manager Peter D. Conley responds so enthusiastically to queries as to how the symphony season looks that it is

safe to believe public interest in the orchestra is distinctly on the increase. Both series are given in the War Me- morial Opera House. Mrs. Lenora Wood Armsby is president and manag- ing director of the sponsoring Musical Association.

The Art Commission will present eight concerts—five in January (28-31) with the Monte Carlo Ballet Russe, co-starring with Mr. Monteux and the symphony, and three with soloists: Feb. 26 with Grace Moore, March 23 with Stravinsky and the Municipal Chorus; and April 20 with a soloist yet to be announced.

MARJORY M. FISHER

Smith College Club Gives Tea for Barbirolli

John Barbirolli, new conductor of the New York Philharmonic-Symphony, was guest of honor at a tea given by the Smith College Club at its club rooms in the Hotel New Weston on the after- noon of Nov. 13. Mrs. Rodney Saylor was chairman of the honorary commit- tee for the reception, which was at- tended by many prominent musicians and music-lovers.

'Sunday Nights at Nine' to Resume

The eighth edition of Catharine Bamman's 'Sunday Nights at Nine' will open on Dec. 5 at the Barbizon-Plaza. Specialists of the drama, dance, radio, and concert stage will again be included in the casts, which will include a num- ber of newcomers.

CONCERTS: New Friends of Music Open Chamber Music Series

PROGRAMS by outstanding instrumentalists, including the Lhevinnes, Elman, Totenberg, Heifetz, in the Town Hall series, and a newcomer, Simon Barer, were listed in a fortnight which also brought several debuts and the return of popular artists. Eddy Brown and E. Robert Schmitz concluded their series of three Beethoven Sonata programs.

The Lhevinnes in Joint Recital

Josef and Rosina Lhevinne, pianists. Carnegie Hall, Nov. 7, afternoon.

'Sheep May Safely Graze' (arr. by Mary Howe).....Bach
Sonata in D Major.....Mozart
Josef and Rosina Lhevinne
Two Mazurkas, A Minor and G Major;
Nocturne in B Major, Op. 9, No. 3;
Scherzo in E Major.....Chopin
Variations on a Theme by Paganini
(two books).....Brahms
Mr. Lhevinne
Toccata in F Major
(arr. by I. Philipp).....Widor
'Fêtes' (arr. by Maurice Ravel).....Debussy
Mr. and Mrs. Lhevinne

A large audience expressed its enjoyment of the artistic work of the two Russian pianists in demonstrations of unmistakable enthusiasm. The similarity of approach to their instrument is a prime factor in the excellence of the ensemble these two artists achieve, and to this must be added an unusual unanimity of conception of the compositions they take in hand. The gently pastoral Bach piece was played with a becoming sense of proportion that estab-



Josef and Rosina Lhevinne

lished the keynote of the recital, while the thrice-familiar Mozart sonata was rippled off in buoyant spirit in the first movement, and with finely adjusted interplay of the two piano parts throughout.

In his solos Mr. Lhevinne reached his climax, as a matter of course, in the Paganini-Brahms Variations, played in their entirety. His immense technical equipment has never failed to make a profound impression whenever he has played, but the disarming ease with which he encompassed the terrific difficulties of this work seemed like a new miracle. The apparent absence of any effort, and the seeming insouciance with which the formidable problems dissolved under his fingers, provided a notable exemplification of the art that conceals art. At the same time, had there been more dramatic fire behind it all, the performance would have been more exciting.

The velocity that made the added Chopin étude in double thirds likewise a *tour de force* in its frame was not alone sufficient, however, to convey the fundamental character of the Prelude in B Flat Minor that followed. In the programmed Chopin, on the other hand, the Scherzo in E, least grateful of the composer's four, was developed with a feeling for dramatic climax



Simon Barer

Morley

that produced an unusually convincing performance.

Simon Barer Makes Debut

Simon Barer, pianist. Carnegie Hall, Nov. 9, evening:

Two Chorales, in G Minor and
G Major.....Bach
Sonata in B Minor.....Liszt
Nocturne in D Flat; Scherzo in
C Sharp Minor.....Chopin
Two Etudes, in C Sharp Minor and
D Sharp Minor.....Scriabin
Etude for left hand alone.....Blumenfeld
'Islamey'.....Balakireff

Although there had been no fanfare of trumpets to herald his coming, and, indeed, but little publicity of any kind had preceded it, Simon Barer, newest of technical prodigies from Russia, was greeted by a large audience at his first appearance in New York. Winner of the Rubinstein prize some twenty years ago, and since then one of Russia's outstanding pianists, he has made but few professional excursions outside of his own country.

The newcomer's playing proved to be somewhat sensational in respect to his enormous technical equipment and his ability to play fast. It seemed at the time that no other pianist had ever played so fast at Carnegie Hall, which is said in detriment to none. In indulging in such excessive speed, however, he sometimes defeated his own purposes, since, while the notes undoubtedly were all played, they went by at such times at such a breakneck tempo that the ear could detect only a blur of sound. There was an artful juxtaposition at the outset of the program, as the first of the Bach chorales—the religious titles of which were conspicuously omitted from the list—was taken with such exaggerated deliberation that the speed at which he dashed into the second, and which he maintained throughout, was all the more startling because of the violent contrast.

In the Liszt Sonata Mr. Barer's imposing technical resources were employed in a more legitimate manner, and the performance of this work probably afforded a fair means of appraisal of his artistic powers. It became evident that the dramatic intensities of the work, as in the Allegro energico section, were more congenial territory to him than the more lyric stretches. His breath-taking octave work lent a special element of excitement to the climaxes. The Chopin Nocturne was well proportioned and tonally ingratiating.

The 'Islamey' called forth the richest colors of the pianist's palette, and of this formidably difficult piece he made an intoxicatingly barbaric holiday. Moreover, seldom, if ever, has the Scriabin D Sharp Minor Etude been played so stimulatingly. Six extra numbers were added: a Jig by Loeliet after the sonata, and, at the end, Liszt's F Minor Etude, Chopin's A Flat Waltz, (Continued on page 26)

THAT an almost capacity audience can be found in New York for a chamber-music series at popular prices was amply proved at the opening event of the New Friends of Music in the Town Hall on Nov. 8, the first of sixteen concerts of the music of Brahms and Beethoven, which is said to be 97 percent subscribed. That hundreds of persons will turn out at the unusual hour of 5:30 in the afternoon, and most of them remain past the dinner hour in contemplation of immortal music, is another evidence of growing appreciation for the art—or perhaps of latent desires for music coming at last to the surface.

Instituted by I. A. Hirschmann, well-known New York patron of the arts, the society is a non-profit-making organization, designed to bring the chamber music of the two titan "B's", performed by eminent ensembles and soloists, well "within the reach of all". This first audience, almost entirely of subscribers, certified that the plan is feasible and rewarding.

The performers heard were the Gordon String Quartet—Jacques Gordon, David Sackson, William Lincer and Naoum Benditzky—Mischa Levitzki, pianist, and Nicholas Moldavan, viola player. Their program of Beethoven works included:

Quartet in E Flat, Op. 127
Quartet for Piano and Strings in E Flat, Op. 16
Quintet for Strings in C, Op. 29

No better contrast could have been chosen to show Beethoven's coming of age than the placing of the light-hearted Piano Quartet after the noble Op. 127. Although the latter's one-time perplexities



Mischa Levitzki, Who Played with the Gordon Quartet in the First of the New Friends of Music Concerts

have long been cleared up, its serenity of spirit, its mellow maturity, have deepened their imprint on musical minds with the years. Its loveliest pages, the Adagio, which spans and encompasses the variation form so masterfully that one is conscious only of a deep and abiding unity, remain among the loftiest expressions in the literature. The entire quartet was played by the Gordons with notable devotion, and with clarity and adjustment of ensemble that revealed its beauties to the full.

Of less profound import, but partaking of a gaiety and vivacity that have their own meaning, the piano quartet provided the necessary light touch. Its virtuoso measures for the piano were played with brilliance and sparkle by Mr. Levitzki, who succeeded admirably in keeping his portion of the proceedings in tonal balance with the strings.

Seldom heard, and for what reason it is difficult to understand, the pellucid utterances of the Quintet for strings, excellently set forth by the quartet, with the collaboration of Mr. Moldavan, deserve a better fate than future neglect. In addition to



Ira Hirschmann, Founder of the New Friends of Music, Which Opened Its Series with a Beethoven Program

melodic ideas of great charm, there is an adagio which sings with calm beauty and a finale of boisterous ebullience—its homogeneity of texture and its exquisite tonal colorings give it a definite and pleasing individuality. The performance was smoothly coordinated and tonally excellent.

Interesting and informative program notes by Irving Kolodin bid fair to be a pleasant adjunct to these concerts.

Q.

THE second concert of the series took place on Nov. 15, when Beethoven was again the source of the program:

Quartet in B Flat, Op. 18, No. 6
Three Equals for Four Trombones
Quartet in A Minor, Op. 132

The performers were the Budapest String Quartet—Josef Roismann, Alexander Schneider, Boris Kroyt, and Mischa Schneider—and Albert Clarke, Mario Falcone, George Lucas, and Simone Mantia, trombonists.

The Budapest visitors offered an especially satisfactory performance of the earlier quartet, in which they achieved an excellently balanced and well-blended ensemble and clean-cut, polished playing. The later and more profound work presented problems of a more complex nature, and here again the ensemble was of a highly commendable order, and the sincere effort to capture the essence of the music readily apparent; but the underlying depths of this music, reflecting in part one of Beethoven's devastating inner conflicts and his gratitude for his recovery from an illness, as expressed in the Hymn of Thanksgiving in the Lydian mode, were not exhaustively explored. The approach to this work was more intellectual than emotionally penetrating, perhaps a bit over-awed.

The trombone Equali, composed at the request of a bandmaster in Linz for use at public funerals, two of them being eventually used in vocal form at Beethoven's own funeral, bore almost the aspect of a novelty after a local silence of some ten years. They are short, chorale-like movements of no especial musical significance. They were played in a straight forward, if not impeccably smooth manner, and with a tonal restraint for which the audience had reason to be grateful in an auditorium of the Town Hall's dimensions.

C.

In-and-About-New York Musical Educators Club Holds Meeting

The first meeting of the ninth season of the In-and-About-New York Musical Educators Club was held in the new quarters of the club in the Great Northern Hotel on the afternoon of Oct. 31. Dr. Ernest G. Hesser, of Cincinnati, was the speaker, his subject being 'American Music for Americans.'

Stokowski Returns to Lead Philadelphians In Première of Rachmaninoff Symphony

Russian's Third Work in This Form Shares Honors with Conductor's Transcription of Excerpts from 'Boris'—'Synthesis' of 'Rheingold' Heard on Later List

PHILADELPHIA, Nov. 20.

WITH Eugene Ormandy off to Minneapolis for a month to direct the orchestra there, Leopold Stokowski took charge here for the first of the two brief periods he is scheduled to conduct the Philadelphia Orchestra this season.

Large audiences were present in the Academy of Music for the concerts of Nov. 6 and 7, and greeted Mr. Stokowski warmly when he appeared to lead a program which featured a new symphony by Rachmaninoff and the conductor's recently completed "symphonic synthesis" of Moussorgsky's 'Boris Godounoff'. The complete list follows:

'Boris Godounoff'*	Moussorgsky
'Solitude'*	Tchaikovsky
'Romeo and Juliet'	Tchaikovsky
Symphony No. 3, Op. 44, in A Minor	Rachmaninoff
First time anywhere	

*Freely transcribed for orchestra by Leopold Stokowski.

The principal interest of the program lay in the symphony, an impressive opus in three movements: Allegro moderato; Adagio ma non troppo, and Allegro. Following the practice first attributed to Franck, Rachmaninoff has interpolated a long scherzo-like section in the middle movement. The work offered much

that seemed worth while on an initial hearing, although proper evaluation of it should depend upon several auditions.

Of the three movements the finale was the most satisfying musically, although there are admittedly many fine passages in the others. Considered formally, the symphony, completed in August of this year, does not divagate greatly from structural lines of late Nineteenth Century symphonic composition; harmonically and ideologically it poses nothing to startle or confuse the average concert-goer. As regards its substance, the work, to those familiar with the orchestral and concerted compositions of Rachmaninoff, bears the impress, especially melodically, of its author. This holds good also for the style of the instrumental writing, which is similar in character to that in the Rhapsody for piano and orchestra, and the Fourth Piano Concerto.

The performance was excellent, exhibiting the tonal and ensemble capacities of the Philadelphia Orchestra convincingly, as well as Mr. Stokowski's ability to command the fullest response from the organization. Mention is also in order for Alexander Hilsberg, concertmaster, who played the violin solo passages admirably. The composer, present both Friday afternoon and Saturday evening, was accorded an ovation when he appeared on the stage.

In reviewing the "symphonic synthesis" of excerpts from the music of 'Boris', this writer in justice cannot wax enthusiastic, realizing the inadequacy of what was in plain words a potpourri. In Mr. Gilman's program notes

Mr. Stokowski is credited with basing his orchestral "improvements" on the original Moussorgsky score, rather than the Rimsky-Korsakoff version. The arrangement comprises music from several scenes which in the opera attain their impressiveness from the action and the magnificent choruses.

Mr. Stokowski's orchestral setting of Tchaikovsky's song provided a brief and pleasing interlude between the 'Boris' excerpts and 'Romeo and Juliet', in his performance of which the conductor followed his usual practice of omitting Tchaikovsky's brief and harsh coda, thus nullifying the mood with which the composer wished to close the work.

Another Wagner "Transformation"

The concerts of Nov. 13 and 14 also presented their share of transcriptions, the program including:

Fugue in G Minor*	Bach
Symphony No. 2, in D	Brahms
'Das Rheingold'*	Wagner
Second Hungarian Rhapsody	Liszt

*Freely transcribed for orchestra by Leopold Stokowski.

The transcription of the organ fugue, which companions the great Fantasia in the same key, is one of Stokowski's best essays in this field, the arrangement maintaining the basic elements of line and contrapuntal relationship. The reading was excellent, especially as to tempo.

Mr. Stokowski's interpretation of the Brahms Second was subject to argument on certain of its aspects, particularly as to tempi in several sections, dynamic contrasts, and the emphasis placed on some melodic figurations. A tendency to stress strong, dynamic extremes of piano and forte was apparent in parts of the Allegretto grazioso and the opening passages of the finale, as well as in other portions of the work.



Sergei Rachmaninoff

The interpretation was a highly personal one; but, on the whole, the beauties of the symphony were adequately projected.

The 'Rheingold' synthesis offered the Prelude, Alberich's 'Invocation', and the 'Entrance of the Gods Into Valhalla', combined by connecting passages. Mr. Stokowski was at his interpretative best in this music, securing splendid results from the orchestra in tone, instrumental integration, and sonority. After the powerful climax of the finale of this music, Liszt's Rhapsody seemed out of place. After several recalls Mr. Stokowski offered as an extra his transcription of the beautiful Sarabande from Bach's partita in B Minor, for violin alone.

WILLIAM E. SMITH

Vienna Opera Stages Brilliant Revivals of Strauss's 'Electra' and 'Josephslegende'

Performances Maintain High Standard, in Spite of Great Managerial Difficulties—Klemperer Triumphs in Vienna Appearances

VIENNA, Nov. 1.

Just how difficult it is to manage an institution of the rank of the Vienna State Opera under existing conditions was learned from an address by the new manager of the opera, Dr. Edwin Kerber, which he delivered at a meeting of students here.

Dr. Kerber pointed out the chief faults of the present organization: The Vienna Opera has, to be sure, its great reputation, but at the same time does not have the financial backing it needs; whereas other European opera houses, particularly the German and the Italian, are in a position to secure by means of high salaries the foremost members of the Vienna Opera, at least for extensive guest appearances. Thus has developed the curious situation that Bruno Walter, the artistic adviser of Dr. Kerber, is absent from Vienna for as long as six weeks, and is then back here for six weeks, and so on. The head stage manager, Dr. Lothar Wallerstein, is staging something in Italy. The ballet mistress, Margarethe Wallmann, divides the entire season between the Milan Scala and Vienna.

In a private conversation following this address Dr. Kerber compared himself to a railroad section official who, above all, has to know his schedules ac-

curately. To be sure, a whole group of artists of the Vienna State Opera could be permanently secured if they could get contracts for longer than one year. The State officials, as the heads of the operatic institution, hesitate to do this because, in a few instances of long-standing contracts—one need only think of Weingartner—they were disappointed. Dr. Kerber described in detail the difficulties connected with getting up a truly interesting repertoire under these conditions, and with remedying mistakes of recent times. He is, as one can see, by no means an optimist—but so much the more optimistic are the friends of the Vienna Opera, since they know their opera house is excellently taken care of by this level-headed man.

Time Is Used Well

Meanwhile at the Vienna Opera they have made as good use of the time and circumstances as possible. Upon a brilliant 'Electra', a revival under Knappertsbusch, with Rose Pauly in the title role, there followed an excellent revival of the 'Josephslegende', conducted by Knappertsbusch, and staged by Margarethe Wallmann, together with Gluck's ballet 'Don Juan'. There was also a new reading of Goldmark's 'Königin von Saba' ('Queen of Sheba'), long a favorite opera of the Viennese public, which, with the excellent singers available, was a great success. At present they are working on a revival of 'Don Juan', which it is reported will have a particularly brilliant cast; they are pre-

paring the opera 'Don Quichote' ('Don Quixote') of the eighty-year-old Wilhelm Kienzl, the composer of the 'Evangelimann', an older work refurbished for this revival; and in general they are looking forward to Walter's arrival in the middle of November.

There has been a whole series of beautiful concerts. We heard from artists who are known in America—above all, Milstein and Szigeti, who recently achieved great triumphs here. The Curtis Quartet played works of Mozart, Brahms, and Dohnanyi. The high technical perfection of the playing of these young artists made a strong impression. People found them musical to their finger-tips, and admired the magnificent tone of the instruments on which they play.

Giannini As Carmen

Dusolina Giannini made a guest appearance at the opera as Carmen. She sang the rôle in German, and both her singing and her conception of the rôle received the highest praise. At her concert performance she sang concert and operatic arias, German romantic songs, particularly by Schubert, and finally Italian folksongs, all excellently. Acceptable also was an evening with the American pianist Ray Lev, who impressed one agreeably with her poetic playing, which was at once clear and well-proportioned.

The last weeks were also a time of particular triumphs for Dr. Otto Klemperer in Vienna. After he had conducted a Philharmonic concert in a Bruckner program, he gave a chamber concert of the latest music under the auspices of the Viennese section of the International Society for Contemporary Music. The program was: Schönberg's 'American' Suite for orchestra, Anton

von Webern's Symphony, and Schönberg's 'Lied der Waldtaube' ('Song of the Wood Dove'), from the 'Gurre-Lieder', in an arrangement for small orchestra the composer himself had made. Peter Stadlen and Rolf Langnese played the concerto for two pianos without orchestra, by Stravinsky. The way Klemperer interpreted this difficult music with a young orchestra aroused particular enthusiasm. Klemperer gave another concert with the Philharmonic: the 'Manfred' Overture, the First Symphony of Brahms, and the Violin Concerto by Alban Berg, with Louis Krasner as the excellent soloist. Berg's concerto had a striking effect. We know that it is the last completed work of the composer, written in memory of Manon Gropius, who had died at a tender age a few months before Berg. And we know also that in the midst of atonal music, so to speak, Bach's choral 'Es ist genug', literally incorporated, plays a great rôle in the composition. Once again one had the impression that this was one of the most powerful works of contemporary music.

DR. PAUL STEFAN

d'Antalfy Dedicates Work to Peabody Chorus

BALTIMORE, Nov. 20.—Deszo d'Antalfy, composer and organist, who was born in Hungary, has dedicated his most recent choral composition, 'Diver-timenti', to the chorus of the Peabody Conservatory of Music. In four parts, the work is written for solo voices, mixed choir, woodwind, and brass ensemble, and is based on motifs of Hungarian and Transylvanian folklore. Louis Robert is the conductor of the Peabody Chorus.

MUSICAL AMERICA

Founded 1898 by JOHN C. FREUND

JOHN F. MAJESKI, Publisher

THE MUSICAL AMERICA CORPORATION:
John F. Majeski, President; Walter Isaacs, Treasurer;
Kenneth E. Cooley, Secretary.

Executive and Editorial Offices
Suite 1401-S Steinway Building, 113 West 57th Street, New York
Telephone: Circle 7-0522 Cable address: MUAMER

OSCAR THOMPSON, Executive Editor
FRANCES Q. EATON, Assistant to the Editor
MAURICE B. SWAAB, Advertising Manager

CHICAGO OFFICE: MARGIE A. McLEOD, Manager, Kimball
Hall, 304 South Wabash Avenue. Telephone, Harrison 4544.
ALBERT G. GOLDBERG, Correspondent, 304 South Wabash Avenue.

BOSTON OFFICE: GRACE MAY STUTSMAN, Correspondent.
15 Winter Street, Melrose.

FOREIGN REPRESENTATIVES

GERMANY: GERALDINE DE COUNCY, Kurfürstendamm 196, Berlin
W. 15. Telephone, J 1 Bismarck 3041.
FRANCE: EDMUND J. PENDLETON, 65 Quai d'Orsay, Paris.
ENGLAND: BASIL MAINE, Frinton Road, Kirby Cross, Frinton-
on-Sea, Essex.
AUSTRIA: DR. PAUL STEFAN, Hammerlingplatz 7, Vienna.
ITALY: ANNA WRIGHT, 929, Zattere, Venice.
U. S. R.: VICTOR BELAISFF, Novinsky Boulevard, 31, Lodg. 4,
Moscow 69.
BELGIUM: ALBERT G. HUYBRECHTS, 6, rue Y.-G. Eggerickx 6,
Brussels (Woluwe-St. Pierre).
CUBA: MISS CARIDAD BENITEZ, Calle G 153, Vedado, Havana.
JAPAN: EGO KATO, 41, Shimo-Nishicho, Kojimachi, Tokyo.
AUSTRALIA: BIDDY ALLEN, The Argus, 365 Elizabeth St.,
Melbourne.
MEXICO: FRANCISCO AGRA, Ave. Chapultepec 42, Mexico City.

Subscription Rates: U. S. A. and Possessions, \$3 a year;
Canadian and Foreign, \$4. Single copies, twenty cents.
Unsolicited manuscripts cannot be returned unless accompanied
by sufficient postage.
Copyright, 1936

Ernestine Schumann-Heink

ERNESTINE SCHUMANN-HEINK will be remembered with an abiding admiration and affection. Her death at seventy-five came at a time when she was still a public figure, though a decade had passed since her farewell concert tour and a quarter of a century since she forsook opera as a career. Her retirement in both fields, however, was a nominal one. There was little surprise over any re-emergence of the great contralto, whether it took the form of an Erda at the Metropolitan, a tour with Roxy's Gang, an appearance in vaudeville or the films, or the discovery of talent that surely would—but never did—repeat for another the world success that had come to her. She sang, she taught, she talked, she beamed, she joked and snuggled the world to her ample bosom through all her later years, with the result that no one asked—as they asked of many another singer who had been her colleague in the past—"What has become of Schumann-Heink?" She had the faculty of keeping close to the public she loved and which loved her. Of few artists could it be said with equal truth that their passing brought with it a widespread sense of personal loss.

Yet so long a time had passed since her heyday at the Metropolitan and in other opera houses of the world that only a small fraction of those who adored her had any first-hand knowledge of her real greatness as a singer. She came to America in a time of Titans on the lyric stage; consider the cast of 'Lohengrin' in which she made her New York debut—Jean de Reszke as Lohengrin, Lillian Nordica as Elsa, David Bispham as Telramund, Edouard de Reszke as the King, Mme. Schumann-Heink as Ortrud. Yet in such company it was recognized at once that here was one of the great voices of the day. As Ortrud, as

Erda, as Waltraute, as Fricka, as Magdalene, as Fidès—and as Azucena in a performance of 'Il Trovatore' at the Manhattan Opera House in which she sang German while the others sang Italian—she left imperishable memories of an artist whom Nature had endowed with an opulence of gifts shared by few even in that generation. Much that has passed muster in the same roles since her time seems utterly puny by comparison. Out of opera, her art, her interpretative skill, her warmth of personality, her good nature and her bits of comedy conspired with the glory of her voice to make her eminently successful in concert. The tragedy of the war, with sons enlisted on both sides, her own heroic service in her adopted land, the personal losses that saddened but never embittered her brave and smiling spirit—these her public will not soon forget. She was an inspiration; she thrilled as she gladdened and amused her world.

The Gilbert Centenary and a Lesson in the Setting of Words

THE centenary on Nov. 18 of the birth of W. S. Gilbert, co-partner with Arthur Sullivan in what, all things considered, remains the most remarkable series of contributions to the musical stage of the English-speaking world since the days of Handel and John Christian Bach, has had some slight observance in this country as well as in England. The circumstance that the librettist's widow is still living in a country house near Harrow—she is eighty-nine years old—provided the British with a focal point for messages, flowers and recollections; and of course there was a round of quoting Gilbert in newspapers, far and wide.

The author of the 'Bab Ballads' and of the most-sung operetta lyrics in the language was in no sense a musician. The tale is told that when it was arranged for him to meet Sullivan for the first time he "read up" on harmony and consulted an article in the Encyclopedia Britannica. When the meeting took place he floored the composer, who had accumulated something of a reputation in the ten years since the completion of his studies in Germany, by pretending to ask his advice on a technical point. As recalled by P. W. Wilson in the New York Times Magazine, Gilbert delivered himself of the following:

"I maintain that a composer can express a musical theme as simply upon the simple tetrachord of Mercury in which (as I need not tell you) there are no diatonic intervals at all; as upon the much more complicated dis-diapson (with the four tetrachords and the redundant note) which embraces in its perfect consonance all the simple, double and inverted chords."

But if Gilbert was not himself a musician, and if the words in which he collaborated with Sullivan have to be regarded as something of the theatre rather than (as Bunthorne would have said) "high art", one aspect of the Gilbert and Sullivan collaboration can be taken to heart today by composers of "serious" music in this country, as well as in England. This was the sensible mating of music and words—sensible in spite of deliberate false accents or meaningless repetition of detached syllables for drollery's sake. Poetry, since the Gilbertian era, has passed through a period of strained relations with music, with much that can only be regarded as miscegenation where the word was wedded to the note. In sheer mischief, Gilbert propounded all manner of rhythmic problems to Sullivan, with lines of odd measure thrown in as if to dare his collaborator to find a musical equivalent. Sometimes, it is true, Sullivan let Gilbert down in details of verse form. There are melodies in which the shape is not the shape of the stanza, just as there are melodies that have not the poetic quality of the words. (But for that matter, how often Sullivan succeeded in giving melodic charm to words that, in their dry wit, seemed to make melody out of the question!)

All questions of musical and literary quality aside, however, the circumstance remains that Gilbert and Sullivan achieved almost habitually the easy, normal-sounding fluency of melodic speech, whatever the cast of melody, that was taken for granted with the Eliza-

bethans and was quite generally attained by Restoration and Hanoverian composers, but which subsequently became such a rarity in settings of English words as to seem almost a lost art. Whether the credit is chiefly Gilbert's or Sullivan's need not be argued. But what came of their joint endeavors will continue to repay study on the part of composers unwilling to go over bag and baggage to the group who openly favor strange matings, either because they regard the normal in all things as dead routine, or because word torture enables them to do as they please in seeking rhythmic or harmonic individuality.

Personalities



Guiomar Novaes and Henry Ford Play a Duet on a Hundred-Year-Old Piano in the Detroit Motor Car Magnate's Museum

Rouché—The present director of the Paris Opéra and Opéra-Comique, Jacques Rouché, has been made a member of the Société des Auteurs et Compositeurs.

Auric—The post of music critic on the *Paris-Soir* has been given to Georges Auric, who succeeds P. O. Ferroud.

Pons—A ten-room Norman farmhouse at Silvermine, Conn., formerly the home of J. H. Barnum, artist, has been purchased by Lily Pons as her permanent residence.

Chaliapin—It is rumored that when he has completed his forthcoming tour of the Orient and South America, which will begin next February, Feodor Chaliapin will retire permanently from public life.

De Falla—The Spanish composer, Manuel de Falla, concerning whom no news had been forthcoming during the present crisis in Spain, is now reported to be safe in the Balearic Islands, but in a precarious state of health.

Kiepura—A second member of the Kiepura family, Wladislaw, brother of the opera and cinema tenor, Jan Kiepura, will make his debut in opera in the near future in Vienna, appearing as Cavaradossi in Puccini's 'Tosca'.

Zimbalist—In spite of the fact that his concert debut was made twenty-nine years ago, in Berlin (1907), Efrem Zimbalist had never played in Vienna until his recent appearance with the Vienna Symphony, when he offered the Mendelssohn Concerto under the baton of Oswald Kabasta.

CATHOLICS CONVE- TO DISCUSS MUSIC

International Society Holds Ses-
sions in Frankfort-on-Main
—Noted Choruses Sing

The International Society for the Renaissance of Catholic Liturgical Music was held in Frankfort-on-Main from Oct. 12 to Oct. 17. The principal object of the festival was to show a cross-section of contemporary sacred music, as well as to indicate how modern music may be adapted to the service of the Roman Catholic Church. The society is more interested in putting new life into the music of the Church than in merely translating contemporary idioms into liturgical forms; but, apart from about a dozen works, the larger part of the 150 compositions on the program represented a re-hashing of old ideas and styles. Most of the works showed a strong inclination towards lyrical expression, with less dogmatic observance of the rigid tenets of form—a novel departure, for the German composers at least.

On the whole, the artistic level of the choral music was far higher than that of the organ works, which were frequently trivial and uninteresting, in spite of the fact that their performance lay in the hands of such distinguished artists as Prof. Vignanelli and Prof. Germani, of Italy, Prof. Rutkowski, of Warsaw, and Prof. Flor Peeters of Brussels. Although there were thirty concerts, the programs of which included works of twelve different nations, the event was less a festival than an exposition.

Immediately preceding the festival there was a week of special religious services, at which a number of new works were presented by Frankfort choral organizations. These included a Mass by Lamacher, a Prelude and Toccata for organ by Humpert, a choral sonata by Heinrich Kaminski, and a choral motet by Schroeder. Of the orchestral compositions, the outstanding were Malipiero's 'Passion', conducted by Molinari, and a Concerto for organ and orchestra by Karl Hoeller, brilliantly played by Professor Ahrens. Hugo Hermann's cantata, 'Das Christliche Tagewerk', and a 'Te Deum' by Hans Humpert were worthy of mention.

The works were performed by a number of the most famous choral organizations of central Europe, including the Cathedral Choir of Posen, the Dutch Palestrina Chorus, the Budapest Theresien Choir (with Kodaly), and the Munich and Limburg Cathedral Choirs. Compositions by Woest, Tittel, and Droste were selected for the solemn pontifical masses in Frankfort Cathedral.

GERALDINE DECOURCY

Hitler Contributes to Fund for Beethoven Statue

BERLIN, Nov. 12.—Chancellor Hitler opened the drive for funds for the erection of a national Beethoven monument at Bonn by a gift of 20,000 marks (\$8,000). The design of the projected monument is the work of the late Professor Breuer, and consists of a seated figure about ten feet high, which will be executed in granite by Professor Dietrich, a pupil of Breuer's. The statue will be set up in Municipal Park until sufficient funds are available to start the erection of the building that will eventually house it. G. DEC.

What They Read Twenty Years Ago

MUSICAL AMERICA for November, 1916



Above: Setting for Acts I and III Designed by Monroe E. Hewlett for the American Premiere of Gluck's 'Iphigenia auf Tauris' at the Metropolitan on Nov. 25, 1916. Right, Melanie Kurt as Iphigenia Invoking the Goddess Diana in Her Temple



Those Were the Days!

1,000 Turned Away at Metropolitan Concert. Great Audience at First Night Heard Three Noted Soloists and Opera Orchestra under Hageman. (The soloists were Mischa Elman, Sophie Braslau, contralto, and Arthur Middleton, bass.)

1916

Not Bad, at That

Aborns Again Give Opera in New York. 'Jewels of the Madonna' Opens Popular-Priced Season at Park Theatre. Cast includes Lois Ewell as Malliela, Salvatore Giordano as Gennaro, Louis D'Angelo as Rafaele, and Lillian Eubank as the Mother.

One Loss and One Gain

Lucrezia Bori To Return to Spain. Soprano's Voice not Completely Recovered. Claudio Muzio in Her Place.

1916

RARE INSTRUMENTS FOR CHAMBER MUSIC SERIES

Stradivari to Be Used by Quartets in Program Provided by the Whittall Foundation

WASHINGTON, D. C., Nov. 20.—Under the provisions of the Gertrude Clarke Whittall Foundation in the Library of Congress, a series of chamber-music programs will be given by the Stradivarius Quartet of New York in the auditorium of the Library, during December and January. The Quartet will use the Stradivari instruments given last December by Mrs. Whittall.

The personnel of the quartet includes Wolfe Wolfensohn and Alfred Pochon, violins; Marcel Dick, viola; and Ivan d'Archambeau, cello, assisted by Beryl Rubinstein, pianist. The series will begin on Dec. 2, and will include a Bach Passacaglia and Fugue in C Minor, transcribed by Mr. Pochon, to be played for the first time, and a sonata and quartet by Beethoven. The second program on Dec. 4 will include Haydn's Quartet in B Flat, Op. 64, No. 3;

Then as Now

A few square feet of space were roped off on the Carnegie Hall platform last Sunday afternoon to make room for a piano, Fritz Kreisler, and his accompanist, Carl Lamson. The huge audience filled the hall to overflowing.

1916

I Wonder if They Went?

Grand Opera for Working Girls in Chicago. Women's Trade League Sponsors Plan That Includes Lectures on the Opera and Seats at the Campanini Performances.

1916

What They Heard

Strinsky Produces Strauss's 'Macbeth'. Early Tone Poem Placed for First Time on New York Philharmonic Program. (The program also included Schubert's C Major Symphony, Debussy's 'L'Après-midi d'un Faun,' and Reger's Variations on a Theme by Mozart.)

Bloch's Suite for viola and piano; and Brahms's Quartet in A Minor, Op. 51, No. 2.

Later programs in the series will be given on Dec. 16 and 18 by the Gordon Quartet; on Jan. 6 and 8 by the Musical Art Quartet; on Jan. 27 and 29 by the Roth Quartet, assisted by Frank Sheridan and Mr. Rubinstein, pianists; Simeon Bellison, clarinet; and Howard Mitchell, 'cellist.

Judges Named for Westminster Choir Festival

The date for submission of works by native composers to the Westminster Choir School's Festival of American Music Contest has been extended to Feb. 1, 1937. The judges will be Paul Boepple, Aaron Copland, Carl Engel, Roy Harris, Quincy Porter, Feri Roth, Johana Harris, Carl Weinrich, and John Finley Williamson. The school has secured the following artists for the festival: the Roth String Quartet; Miss Harris, piano; Joseph Lautner, tenor; Mr. Weinrich, organ; the Westminster Chorus and Chapel Choir.

LEAGUE OF COMPOSERS WILL FETE MUSICIANS

Georges Enesco to Be the Honor Guest on Opening Evening—Concert Plans Made Known

The fourteenth season of the League of Composers will open with an evening in honor of Georges Enesco, visiting composer-conductor, of the Philharmonic-Symphony Society. This is the first of a series of three evenings feting distinguished composers who will be in America this season.

'Le Roi David,' famous oratorio by Arthur Honegger, will be presented in a single performance at Carnegie Hall on April 11 at 3 p. m. Artur Rodzinski will direct the Philharmonic Orchestra; soloists, a chorus, and a narrator will take part. The oratorio will be preceded by the 'Dance' Symphony of Aaron Copland.

The Pro Arte Quartet, with assisting artists, will present two concerts of modern chamber music at the Town Hall on March 7 and April 4. The League will also arrange a group of programs for the NBC Music Guild series. *Modern Music*, the international quarterly, will be published in November, January, March, and May.

The commissioning of American composers to write new works for introduction by organizations all over the country will be continued. The four compositions ordered by the League for this season will be given early performance during 1936-37 by the NBC Orchestra with Frank Black, the Washington National Symphony with Hans Kindler, the Hans Lange Chamber Orchestra, and the Manhattan String Quartet.

Lily Pons and Kostelanetz to Wed

Lily Pons, soprano, of the Metropolitan Opera, and André Kostelanetz, orchestra conductor, who arrived here from Hollywood together recently, revealed that they would be married shortly, probably before Christmas, at her farm near Silvermine, Conn.

CLEVELAND PIANIST PLAYS HIS CONCERTO

**Beryl Rubinstein Is Soloist
with Cleveland Orchestra—
Mischa Elman Heard**

CLEVELAND, OHIO, Nov. 20.—The Cleveland Orchestra has returned from a week's tour, which carried it to Columbus, Charleston, W. Va., Toledo, Grand Rapids, and Chicago, with a total of seven concerts. The third program of the season featured Cleveland's own Beryl Rubinstein as soloist in his new Concerto in C Major. Mr. Rubinstein is director of the Cleveland Institute of Music, and has appeared a number of times previously with the orchestra. The C Major Concerto is the second work he has produced in this form, and adds to his reputation as an American composer already established by varied other piano, chamber, and vocal compositions. The work is remarkably well written, and Mr. Rubinstein's playing was completely enjoyed.

The Overture to Weber's 'Oberon' and the Second Symphony of Brahms made up the first half of the concert, while the 'Dances from Galanta' of Kodaly closed the program. Galanta is a small village in Hungary, and it was from this region that Kodaly collected the dances and orchestrated them. They are a new item in the orchestra's repertoire calling for more frequent performances.

The orchestra this week produced an excellent quality of tone. We have not had the full body of strings boasted by



Hewitt
Beryl Rubinstein, Who Was Soloist in the
Premiere of His Piano Concerto with the
Cleveland Orchestra

the three orchestras in the East, and, to obtain volume, tone had to be sacrificed at times. Unusual efforts were made to balance the other choirs, so that the finest tone possible could come from the strings, and the results achieved were actually in the nature of a transformation.

'Elektra' to Be Staged

Never has the opera 'Elektra', by Richard Strauss, been given west of New York and Philadelphia, except in Chicago in 1920, and the production of it in Cleveland on Dec. 3 and 5 will bring visitors from far and wide. Gertrude Kappel will sing the title role; Enid Szantho does the murderous Clytemnestra; Charlotte Boerner, Chrysothemis; Julius Huehn, Orestes; Marek Windheim, Aegisthus; and other roles will be sung by professionals from Philadelphia and Cleveland. Richard Rychtarik will have an excellent opportunity to provide a perfect stage setting. Boris Goldowsky has charge of the chorus; Mary Elizabeth Gleason, the pantomime; and Wilhelm von Wymetal is stage director.

Auditorium Concerts presented Mischa Elman in recital on the afternoon of Nov. 1 to an audience of more than seven thousand enthusiastic music lovers. The Handel D Major Sonata, the Mozart B Flat Major Sonata, the Vieuxtemps Concerto in D Minor, and the Bach Chaconne were the principal items on an interesting program. Though the acoustics of Public Auditorium are not ideal for an intimate violin recital, Elman was called back for five encores. Vladimir Padwa, as accompanist, distinguished himself particularly in the Mozart Sonata.

The widely-known star of motion pictures, Doris Kenyon, appeared in a costume and song recital on Nov. 8 as the third offering of Auditorium Con-

certs. With her was Princess Leila Bederkhan, Kurdish dancer, who has won considerable success abroad. Miss Kenyon's costumes are valued at \$25,000. There is a different costume for each song. She had the complete attention of the audience. Miss Bederkhan gave a group of Oriental dances, of which one called 'Hierogliphe' was of unusual interest. Between numbers the pianists, Max Rabinowitch for Miss Kenyon, and Nicolai Kopeikine for Miss Bederkhan, offered what amounted to a veritable piano recital of high calibre, made up of varied numbers to set the mood for the thing to follow. It was an unusual offering, and greatly enjoyed.

On Oct. 18, The Richard Wagner Society of Cleveland commemorated the twenty-fifth anniversary of the unveiling of the Wagner monument in Edgewater Park, the only one in existence in America. Herman N. Matzen, the sculptor, now seventy years of age, placed a wreath upon his creation of a quarter century ago.

Mayor Harold Burton gave an account of Wagner's life and the part his music has played in the cultural growth of the community. Lila Robeson, former contralto of the Metropolitan, sang 'Traume,' and the Cleveland WPA Band, under the direction of Henry Pfizenmayer, played a program of Wagnerian works. In the evening, a radio sketch entitled 'Marble and Bronze' was presented by the Society and WGAR Players.

STEWART MATTER

NATIVE WORKS ESSAYED AT FORUM-LABORATORY

**Music by Housman, Levenson, Tweedy,
Finney, Josten, Schumann,
and Schaefer Played**

Rosalie Housman and Boris Levenson were the composers represented on the WPA Forum-Laboratory program of Nov. 18. Miss Housman's Suite in three parts, 'Diary Notes,' numerous songs, and three preludes for piano were performed. Mr. Levenson's choral transcriptions of four oriental folk songs, with string quartet; three 'cello solos, and a 'Hebrew' Suite for eight solo instruments were given.

Donald Tweedy was represented on the program of Nov. 11 by his Sonata for 'cello and piano, Suite for piano, 'Two Sketches' for string quartet, and a group of songs. On Nov. 4, Ross Lee Finney's Sonata for piano, Sonata for violin and piano, and String Quartet were given. Werner Josten's 'Concerto Sacro,' 'Endymion' Ballet Suite (a first performance) and the suite from the ballet 'Joseph and His Brethren,' performed last year by the Juilliard School, were played on Oct. 28.

William Schumann's Symphony No. 1 was conducted by Jules Werner on Oct. 19. The New String Quartet also performed Mr. Schumann's first essay in this field of composition.

JUVENILE SYMPHONY PLEASES BROOKLYN

**Young Players Heard in Works
by Mozart and Schubert—
Jooss Ballet Seen**

BROOKLYN, N. Y., Nov. 20.—The Brooklyn Juvenile Symphony Orchestra, Alberto Sciarretti, conductor, presented an effective concert at the Academy of Music on Oct. 27, the first of three scheduled for the current season. Tito Schipa was soloist. This organization is devoted to the training and public presentation of youthful students of orchestral instruments.

On their opening program, the juvenile players acquitted themselves creditably in such works as Mozart's G Minor and Schubert's 'Unfinished' Symphonies. Mr. Schipa sang several classic and operatic songs and arias.

As first attraction in a series of dance and music programs, the Brooklyn Institute of Arts and Sciences presented the Jooss European Ballet at the Academy on Oct. 20. A large audience responded approvingly throughout the evening's offerings. Among the program feature numbers were 'The Big City,' 'Johann Strauss, Tonight!' and 'The Mirror.'

Martini Applauded

A crowded opera house greeted Nino Martini, Metropolitan Opera tenor, at the Academy of Music on Nov. 12, in a recital given under institute auspices. His program varied from operatic virtuosos numbers, such as 'O Paradiso,' from 'L'Africana,' to selections of radio genre, such as Eden's 'What's in the Air Today?' Mr. Martini commands an eager public, by virtue of his extremely artistic singing and attractive personality. His audience upon this occasion cheered him with hearty applause.

Miguel Sandoval, pianist, provided well-balanced accompaniments and, in addition, two groups of solos.

FELIX DEYO

Recital Series Begins in San Antonio

SAN ANTONIO, TEX., Nov. 20.—The fourteenth annual series of musical teas sponsored by the Tuesday Musical Club opened on Oct. 27, at the San Pedro Playhouse. Jeanne Palmer, soprano; Benjamin DeLoache, baritone; and Marion Packard, pianist, shared equally in the approval of a large audience.

A concert by the Federal Symphony was heard in the same auditorium on Nov. 2. The program, creditably performed, included Haydn's 'Surprise' Symphony, Schubert's 'Unfinished,' and shorter works by Brahms, Sibelius, Rimsky-Korsakoff, and others. Juan Macias conducted, and Carl Venth, as guest conductor, led the Schubert work.

G. M. T.

Whiteman To Conduct Benefit Concert

Paul Whiteman will conduct his own orchestra and the Philadelphia Orchestra as a benefit for the Museum of American Music at Williams College and the pension fund of the Philadelphia Orchestra at the Hippodrome on Dec. 1. Three new works will be heard, including 'All Points West,' by Richard Rogers and Lorenz Hart; 'Eben Chronicle,' by William Grant Still; and 'Scottish Suite,' by Adolph Deutsch. Caspar Reardon, harpist, will be one of the soloists; and 'Living Program Notes' by Deems Taylor, will be another novelty given during the concert.



**MARGARET
SITTIG**

Violinist

"Miss Sittig has demonstrated again and again that she is an artist of secure musicianship and warm feeling."—*New York World-Telegram.*

"Miss Sittig's Bach was possessed of an integral vigor, an honesty of substance and thought which were finely complementary to the musical stuff with which she was working."—*New York Sun.*

"The ovations extended her were probably the most enthusiastic ever won by any artist here, and it was only after four encores had been played that her hearers permitted her to stop."—*Palm Beach Post.*

**Southern Tour January and
February, 1937**

1401 Steinway Hall New York, N. Y.

A NEW YEAR CAROL

Words and Music by JOSEPHINE FORSYTH

"A TIMELY MESSAGE"

Received immediate recognition in holiday and radio programs from coast to coast.
Presented on more than forty occasions within three weeks subsequent to publication,
December 15, 1935.

Available for Male and Mixed Chorus

Published by G. SCHIRMER, INC., 3 East 43rd Street, New York

REVIVAL AND NOVELTY ON BOSTON SYMPHONY LISTS

Koussevitzky Gives Superb Reading of Work, Unheard in Boston Since 1930—Tuesday Afternoon Series Is Inaugurated

BOSTON, Nov. 20.

THERE should have been, and doubtless was, a sense of deep satisfaction among the admirers of Mahler, the composer, on the occasion of the fifth program played by the Boston Symphony Orchestra at the Friday afternoon concert on Nov. 6. At this time, Dr. Koussevitzky presented the promised revival of 'Das Lied von der Erde', unheard in this Friday-Saturday series since 1930. With so elaborate an opus, given in its entirety, there seemed slight need for additional numbers; and, although Dr. Koussevitzky had previously announced the Mozart E Flat Symphony and 'Cimbarosiana', by Malipiero, the final program arrangement was as follows:

Symphony in C Major, No. 34 (K. 338) Mozart
'Das Lied von der Erde,' for tenor, contralto, and orchestra.....Mahler
Solo voices: Maria Ranzow and Paul Althouse

'Das Lied von der Erde' was given its first performance by Bruno Walter in Munich on Nov. 10, 1911. Thus, the performance now under review became virtually a twenty-fifth anniversary commemoration. The performance was a superb demonstration of the art of Dr. Koussevitzky, plus the skill of his men. Those at the Friday concert probably heard as clear and as sympathetic an orchestral presentation of this work as will ever fall to their lot.

Soloists Win Favor

Vocally speaking, Mahler is as relentless in his demands as Wagner; and, although Mr. Althouse made expert use of his ample resources, many of the most effective passages for tenor were completely lost to the listener. Those which came through, notably in Part III, were wholly delightful. Upon this occasion Mme. Ranzow made her Boston debut.

She is obviously a singer of intelligence. Unfortunately, she is handicapped with a voice of uneven quality, nor does she always use it in the best possible manner, yet despite several adverse factors, Mme. Ranzow was given a most cordial reception.

The Mozart symphony was a virtual revival, as the last performance at these concerts occurred in 1931. The spirit of the work was admirably caught, especially in the Allegro Vivace and the Andante, which reflected the ideas of the composer with a perfection seldom equalled. A considerable portion of the charming Finale was lost to the listener because of the excessive speed at which it was taken. There is a marked difference between the Allegro vivace indicated by Mozart and the Presto impetuoso adopted by Dr. Koussevitzky.

Tuesday Series Opens

The Tuesday afternoon series of concerts by the Boston Symphony Orchestra was opened on Nov. 3, with Dr. Koussevitzky conducting. This year the programs for the series will be drawn from the works of nineteenth-century classicists, with the names of Schubert, Beethoven, Moussorgsky, Tchaikovsky, and others prominent upon the list announced by the management. For the initial concert this season the program comprised:

Overture, 'The Roman Carnival'.....Berlioz
Symphony in B Minor ('Unfinished').....Schubert

Although composed of familiar works (possibly too familiar to hold the interest of some listeners), the program nevertheless was one of the most satisfactory, in point of performance, of this season. The Berlioz smote the ears with force and enthusiasm and received tremendous applause. It was a brilliant performance.

The Schubert and Beethoven items have never been played by this orchestra with such tact and utter lack of mannerism as at this concert (or so it seemed to this writer). Content to allow each composer to speak for himself, Dr. Koussevitzky achieved the most flexi-



Werner Josten, Who Conducted the Premiere of His Symphony with the Boston Forces

ble, clearly designed performances of these works that a Boston audience has heard in a long time, thereby earning for himself and his men the acclaim of a large audience.

Some First Performances

The program for the sixth pair, on Nov. 13 and 14, included the following:

'La Primavera' ('Spring'): Concerto No. 1 from 'The Four Seasons'.....Vivaldi
(first performances at these concerts)
'Gymnopédies' (orchestration by Debussy).....Satie
Scherzo from Octet, Op. 20.....Mendelssohn
(arranged for orchestra by the composer)
Symphony in F.....Josten
(conducted by the composer; first performances)
Symphony in D Minor.....Franck

Some twenty-odd years ago, if memory serves correctly, George Copeland edited a pianoforte edition of 'Gymnopédies' which at that time stimulated our imagination. In the orchestral version, played at this sixth concert, Debussy has also performed a distinct service to the composer, who made no claims for his little pieces beyond the point that they were classical in outline and processional in character, as befitted music inspired, as this was, by the Spartan dance festival which occurred each year in honor of Apollo. As might be surmised, the compositions lean heavily upon pulsation, as distinguished from accent. They are neither spectacular nor exciting, but the spirit of Grecian classicism permeates them—so much so that the hearer is at once aware of the vision experienced by the composer. In their performance, Dr. Koussevitzky evoked atmosphere through the revealing employment of the full resources of the superb string section at his command, a performance at once authentic and full of charm.

Last January Dr. Adrian Boult introduced to Bostonians the orchestral version of Mendelssohn's Scherzo from the Octet, Op. 20. It was received with enthusiasm, and at the performance conducted by Dr. Koussevitzky it again gave very keen pleasure, revealing as it did the luminous virtuosity of the orchestra, more remarkable perhaps because of the swift pace set by Dr. Koussevitzky.

The appearance of a composer-conductor is always stimulating, both to orchestra and audience. Prof. Werner Josten, of Smith College, in this dual role was warmly welcomed. He followed a score, but he used no baton.

Werner Josten Conducts First Performance of His Own New Symphony—Debussy Version of Satie Pieces Heard

Nevertheless, he appeared to secure precisely the effects he desired, and we assume that his work sounded as he intended it should sound. To the performance we pay unqualified tribute; for the symphony itself we feel less personal enthusiasm. Written in Professor Josten's well-known idiom, it has a certain individual ruggedness, with outlines boldly, if starkly, delineated, yet a too-deliberate avoidance of the consonant (successions of minor seconds are doubled in octaves, for instance), and the too-frequent addition of unrelated tones to chord progressions, tend toward monotony, producing an effect of self-consciousness rather than that of spontaneity or even logic. On the other hand, when the composer forgets his craft and speaks impulsively, his narrative becomes interesting. The audience paid him tribute on Friday afternoon.

A stirring performance of the Franck Symphony brought conductor and orchestra a veritable ovation.

GRACE MAY STUTSMAN

FESTIVAL HELD IN MAINE

Two-day Activities Sponsored by Federation of Music Clubs

SANFORD, ME., Nov. 20.—A Maine music festival was organized and held on Oct. 15 and 16 by the Richmond Glee Club, of Sanford, Mrs. Cora Pierce Richmond, conductor. Guest artists included Grace Gordon Pierce, soprano, of Boston, Mass.; Harold B. Patrick, baritone, of New Jersey; and Elaine Blouin Janson, soprano.

Assisting groups were the Bye Family Ensemble and the Rossini Chorus, of Portland; the Bel Canto Singers, of Kezar Falls; the Schubert Trio, of Kennebunk; and the Holy Family Church Quartet, of Sanford. A voice contest was held in collaboration with the festival, and a silver trophy was contributed by Col. William N. Campbell to the Lewiston-Auburn Philharmonic Club. The Portland district meeting of the Maine Federation of Music Clubs, Natalie H. Farnum, president, was also held in conjunction with the festival. N.H.F.

Henry Fry Honored at Dinner

PHILADELPHIA, Nov. 20.—Henry S. Fry, Philadelphia organist and choir-master, was tendered a testimonial dinner by the American Organ Players Club of this city on Nov. 12. The dinner was given to honor Dr. Fry on his twenty-fifth anniversary as vice-president of the Organ Players Club; his twenty-fifth anniversary as organist and musical director of Saint Clement's P. E. Church, and the tenth anniversary of his conductorship of the Choral Club of the Musical Art Society of Camden, N. J. Dr. John M. E. Ward, president of the American Organ Players Club, presided.

Naegle Wins Libel Suit Against Macfadden Publications

Charles Naegle, American pianist, who recently sued Macfadden Publications for libel, has won a complete verdict and damages.

RECITAL PROGRAMS INCREASE IN BOSTON

McCormack, Elman, and Fletcher Heard—Russian Symphonic Choir Gives Concert

BOSTON, Nov. 20.—The recital calendar is gradually filling up, although it is not yet as fruitful in yield as one might wish. The Russian Symphonic Choir, Basile Kibalchich, conductor, has given pleasure to devotees of this type of entertainment. Marilyn Meyer, youthful pianist, made a successful debut appearance in Jordan Hall in an exacting program of Brahms, Beethoven, and Chopin. The child revealed unquestioned talent, and, if guided wisely and well, should become a thoroughly competent young artist.

Stanley Fletcher, American pianist, has also made his Boston debut, playing a program which comprised the Bach 'English' Suite in A Minor, the Beethoven Sonata, Op. 31, No. 2, the Chopin B Flat Minor Sonata, and Six Etudes, also by Chopin. Mr. Fletcher was warmly applauded.

After a prolonged absence, John Mc-

Cormack returned to Symphony Hall on Nov. 12 to give a recital which vastly pleased a large audience. The singer was generous both in the matter of printed program and encores. At the conclusion of the recital, he made a brief speech which, if we interpret it correctly, was designed as his farewell to Boston friends. Edwin Schneider supplied his usual tactful and efficient accompaniments, in addition to which he gave pleasure in a short group of piano solos.

Before an audience which made up in enthusiasm what it lacked in numbers, Mischa Elman was heard in recital in Symphony Hall on Nov. 15, with Vladimir Padwa giving excellent support at the piano. The program included a Handel Sonata in D, Mozart Sonata in B Flat, Vieuxtemps Concerto in D Minor, and a miscellaneous group which was preceded by the Bach Chaconne for violin alone. Mr. Elman was in top form, and roused his hearers to the point of stamping their approval as well as applauding in the usual manner. GRACE MAY STUTSMAN

ITURBI CONDUCTS ROCHESTER OPENING

Large Audience Greet Him at Inauguration of the Philharmonic Season

ROCHESTER, Nov. 20.—The opening concert of the 1936-37 season of the Rochester Philharmonic took place on Nov. 5 at the Eastman Theatre under the baton of the orchestra's now permanent and much-admired conductor, José Iturbi. A large audience turned out to greet the famous pianist-conductor and the somewhat revamped organization. There were a number of new faces, particularly in the woodwinds and brasses. Mr. Iturbi himself is no stranger to Rochester music-lovers, as he has conducted the Rochester Philharmonic a number of times in the last several seasons, always with outstanding success.

The concert was perhaps the best ever given by the Philharmonic. The conductor seemed to be in virtuoso mood, and the men showed a keen sense of cooperation throughout the program. The program included Brahms's 'Tragic' Overture, Beethoven's Fifth Symphony, Strauss's tone poem, 'Don Juan,' Sibelius's 'Swan of Tuonela' and 'Finlandia,' and—new to Rochester—'Impressions Portenas,' by an Argentine composer, José André. The latter are three sketches of Buenos Aires, delightful writing, scintillating and rhythmic. The audience enjoyed them particularly. The very welcome Sibelius music gives one hope that Mr. Iturbi will include more music from the pen of the great Finn during the season, perhaps the fifth symphony.

Russian List for Second Event

Mr. Iturbi led the second concert, on Thursday evening, Nov. 12, before an audience that was not satisfied to applaud but gave forth cheers and bravos. The program was an all-Russian one, comprising Moussorgsky's Prelude to

'Khovantchina,' Tchaikovsky's Symphony No. 6, Shostakovich's Suite for Orchestra from 'The Nose' (a first Rochester performance), Balakirev's 'En Bohème' (this a first American performance), and Stravinsky's suite, 'The Fire Bird'.

The orchestra gave a superb performance of the 'Pathetic' Symphony, and played the Moussorgsky Prelude (orchestrated by Rimsky-Korsakoff) with smoothness and subtlety. The Balakireff music is an arrangement of Czech folk tunes, an early and rather undistinguished work. Shostakovich's suite is highly amusing, very dissonant but decidedly clever writing. The composer does not by one note ever make the listener think that the effect produced is not just what he wanted. It presumably exemplifies Gogol's tale with great exactness. The audience was much amused, and laughed throughout the performance, which Mr. Iturbi prefaced with some explanatory remarks. The Stravinsky music was given an excellent performance.

'Butterfly' at Eastman School

The Eastman School opera department presented the first act from 'Rigoletto' and the second act of 'Madama Butterfly' on Nov. 9, at Kilbourn Hall, before a large and cordial audience. The two casts gave finished performances. Those taking the leading parts were, for 'Rigoletto,' Mary Russell Williams as Gilda, Gerald Ingraham as Rigoletto, and Morris Poaster as the Duke. For 'Butterfly,' Maria Paradiso sang the name part, with Lodema Legg as Suzuki and Bernhardt Tiede as Sharpless. Emanuel Balaban directed.

The Rochester branch of the American Guild of Organists presented Charlotte Lockwood in a program of organ music at St. Paul's Episcopal Church on Monday evening, Nov. 9, before a good-sized audience. Miss Lockwood is a young organist with an excellent tech-



José Iturbi, Who Began His First Season at the Head of the Rochester Philharmonic

nique, and played her well chosen program with fine understanding of her instrument.

Arthur Kraft, well-known concert tenor, a new arrival in the voice department of the Eastman School of Music, presented a well-selected program of songs at Kilbourn Hall on Nov. 3 before a large and cordial audience. His fine musicianship and voice control were outstanding, and brought him many recalls. Irene Gedney played expert accompaniments. MARY ERTZ WILL

CONCERT SPONSORS PLAN NEW EVENTS IN MEMPHIS

Beethoven, Rotary Clubs, and Other Groups Offer Varied Lists of Recitals for the Season

MEMPHIS, TENN., Nov. 20.—The Beethoven Club will include, in its regular series, Joseph Hofmann on Dec. 5, Gladys Swarthout on Jan. 16, and the St. Louis Symphony under Golschmann on March 29. The Rotary Club will sponsor the annual appearances of the San Carlo Opera in January. The Cortese Brothers will offer a five-concert series, as well as two separate appearances. The latter are Helen Jepson in January and Nino Martini on April 9. The artists include John Charles Thomas on Dec. 30, Moritz Rosenthal on Jan. 15, Sigrid Onegin on Feb. 2, Erika Morini on Feb. 25, Giovanni Martinelli and Colette d'Arville on March 9.

Mrs. Martha W. Angier, Inc., will present the Monte Carlo Ballet Russe on Jan. 4. The Memphis Academy of Art will present Lily Pons in recital on Dec. 4, and the Philadelphia Orchestra, under José Iturbi, in April.

Local forces are also active in a modest way. Adolph Steuterman, organist at Calvary Church, gives an organ recital every month, and on Nov. 10 the Camerata Club gave Pergolesi's 'Stabat Mater,' with organ and piano accompaniment. The entire group formed the chorus, and were conducted by Burnet Tuthill, director of music at Southwestern College. B. C. T.

Kathryn Ford Gives Atlanta Recital

ATLANTA, GA., Nov. 20.—Kathryn Ford, pianist, gave a recital here before the Atlanta Musical Club on Oct. 7, playing the Moör Double Keyboard Piano. On Oct. 26, she was heard in recital at the Winchester Women's Club of Winchester, Mass.

CLEVELAND PLAYERS HEARD IN CHICAGO

Orchestra Is Accorded Ovation for Its Brilliant Performance under Rodzinski

CHICAGO, Nov. 20.—The Cleveland Orchestra, under the baton of Artur Rodzinski, made its first appearance here at Orchestra Hall on Nov. 6. Though the event did not attract the usual large public called forth by visiting orchestras, the concert was one of the finest displays of modern orchestral technique that this city has heard. Out of material that may not be the equal of that of many of the country's orchestras, Mr. Rodzinski has developed an organization of extraordinary precision and virtuosity. Such effects as those achieved in Shostakovich's Symphony, Op. 10, are to be classed as the pinnacle of a certain type of orchestral playing. Equally notable were the performances of the Bach-Wertheim Tocata and Fugue in D minor, the Prelude and Liebestod from 'Tristan,' Albeniz's 'Ua Fête-Dieu à Seville' and Stravinsky's 'Fire Bird' Suite. The audience tendered conductor and orchestra repeated ovations.

Ballet Is Seen

The Jooss European Ballet gave three performances in the Civic Opera House on Nov. 3 and 6, presenting several novelties in addition to the repertoire with which the group made so deep an impression last season.

Mischa Elman, in splendid form, gave his only recital of the season in Orchestra Hall on Nov. 8, programming sonatas by Händel and Mozart, the Vieuxtemps Concerto in D minor, the Bach Chaconne, and shorter works.

Other recent events include a successful pianistic debut by a young Chicagoan, Rose Goldberg, at Kimball Hall on Nov. 1; a piano recital in the same theatre by Eulalia Hauser on Nov. 6; the Moscow Cathedral Choir at the Auditorium on Nov. 9, prefaced by a lecture by Pierre Key, editor of *The Musical Digest*, in the Northwestern University series; and Ted Shawn and his male dancers at the Blackstone Theatre on Nov. 8.

ALBERT GOLDBERG

OMAHA GREETES KREISLER

Violinist and Pianist Give First Program of Friends of Music

OMAHA, NEB., Nov. 20.—Fritz Kreisler held the attention of a large audience on Nov. 6 in Municipal Auditorium when he played his arrangement of the first movement of the Concerto No. 2, in D, by Paganini; Handel's Sonata in D; Adagio and Fugue in G Minor by Bach; and five of his own works. The accompanist was Carl Lamson. The concert was given under the auspices of the Omaha Bee-News Free Shoe Fund—its thirty-fourth annual offering in behalf of needy public and parochial school children.

The first program of its season was given by the Friends of Music at the home of Mrs. Samuel Rees on Nov. 5, when Truman Morsman, violinist, and Martin Bush, pianist, were heard.

Natalie Cowman of Benson High School, was elected president of the music section of the Nebraska State Teacher's Association, while Mabel Shepherd of South High, was chosen secretary and treasurer. E. L. W.



Ruth Slenczynski

ELEVEN YEAR OLD GENIUS OF THE PIANO
Management: EVANS & SALTER, 113 West 57th Street, N. Y. C.
Available November, December and January

RICHARD HAGEMAN

Composer • Conductor • Accompanist

Announces the Opening of His New Studio

53 West 57th Street, New York

'Phone: ELdorado 5-0317



ANNE MUNDY

Pianist

American Debut This Season

Address: 53 West 72nd Street, New York, N. Y.

COLETTE D'ARVILLE

Soprano, Opera Comique, Paris

OPERA • CONCERT • RADIO

For information apply: Room 1804, 1270 Sixth Avenue, New York

ORCHESTRAS IN NEW YORK

(Continued from page 10)

in common, it was regularity of rhythm and phrase. The Vivaldi Concerto and the Schubert German dances, though often interesting and graceful, are far from representing the composers at their best. The Sonata, probably the only music by Johannes Rosenmüller that has been played in New York, arouses the hope that more of the composer's works will be given hearings. The Rameau Concerto is airy and charming.



Hans Lange

The present-day composers represented were Quincy Porter and Ernest Bloch. The Bloch Concerto Grosso is familiar music to many concertgoers. Its harmonies and melodies are conservative enough, and it is effectively scored; but to this reviewer its frequent descents to melodrama and musical comedy themes produce an effect of vulgarity. Mr. Porter's Ukrainian Sketches, also reasonably familiar to concert audiences, is a work of obvious sincerity, beautifully scored, gravely thoughtful in mood, and with a wealth of interesting thematic material.

The work of orchestra, conductor, and soloists was sincere and commendable. Bennington College, which is sponsoring this series of concerts to swell its scholarship fund, is performing a real public service in enabling concert-goers to hear music of a high order.

National Orchestral Association Plays Seldom-Heard Mozart Work

National Orchestral Association, Leon Barzin, conductor; Milton Katims, guest conductor. Soloists, Mishel Piastro, violin; Mr. Barzin, viola. Carnegie Hall, Nov. 16, evening:

Suite in B Minor for Flute and Strings Bach
Symphonie Concertante in E Flat Mozart
Messrs. Piastro and Barzin
Symphony No. 8 in B Minor Schubert
'Les Préludes' Liszt

Included in the work of the National Orchestral Association is a conductor's class under Mr. Barzin, and the first graduate conductor of that class, Mr. Katims, led the opening half of the evening's program, beginning with the Bach Suite, which was given a thoroughly competent performance. Mr. Katims's tempi were well suited to the individual movements of the suite (nine in all, including a Bourée in two parts), and the opportunity to hear the stringed choirs perform this good-natured music with a vigorous and robust tone, if not with the utmost finesse, was a welcome one. Of the four flutists, the particular soloist, unnamed in the program, did commendable work, and was singled out for applause.

The most interesting item of the evening, Mozart's Symphonie Concertante, a work whose difficulties do not incline it to frequent performance, was skillfully interpreted by Mr. Piastro and Mr. Barzin. Almost every conceivable device was resorted to by the composer, who pitted the darker hues of the viola against the lighter tones of the violin in solo, antiphonal, and harmonic passages that revealed music, not of virtuoso inspiration, but of profound feeling. This was not the traditional Mozart of elegance and gay spirit, but the composer of the 'Jupiter' Symphony, with more than a hint, particularly in the ex-

quisite Andante, of Germanic *Weltschmerz*. The orchestra provided an able background, and the soloists were repeatedly recalled for bows.

Mr. Barzin took up the baton after intermission, and conducted workmanlike performances of Schubert's 'Unfinished' Symphony and Liszt's unashamedly pompous 'Les Préludes'.

Two More Concerts in WPA Bach Series

The Bach Concert Orchestra of the Federal Music Project, Horace Britt, conductor. Soloists: Remo Bolognini, violin; Michel Nazzi, oboe; Ralph Kirkpatrick, harpsichord; Georges Barrère, flute. New School for Social Research, Nov. 6, evening:

Concerto in D Minor for violin, oboe, and string orchestra
Messrs. Bolognini and Nazzi
Concerto in E for harpsichord and string orchestra
Mr. Kirkpatrick
Instrumental Prelude from Secular Cantata No. 209
Polonaise and Badinerie from Suite in B Minor for flute and string orchestra with harpsichord accompaniment
Mr. Barrère
Concerto in D for harpsichord, flute, violin, and string orchestra
Messrs. Kirkpatrick, Barrère, and Bolognini

There was more than witticism in the remark of a critic of our acquaintance who recently observed that C. P. E. Bach, J. C. F. Bach, J. S. Bach, and many other Bachs were old friends of his, but that this W. P. A. Bach would bear investigation as a possible member of the clan who has been hiding under the bed these many years. W. P. A. Bach certainly will bear investigation, but rather as an agency for unique service to the master of masters, and as an example of the fields for valuable specialization in music which the government provides through its Works Progress Administration. The above program and the executors of it are sufficient evidence of an evening of profitable listening. Performances, both solo and ensemble, were authoritative and artistic, and the audience, of capacity proportions, evinced great enthusiasm.

The third Bach program on Nov. 13 brought Chalmers Clifton as conductor, with Jacques Gordon and David Sackson, violinists, and Yella Pessl, harpsichordist, as assisting artists. The program:

Suite No. 4 in D
Violin Concerto in E
Mr. Gordon
Suite No. 1 in C
Concerto in D Minor for two violins
Messrs. Gordon and Sackson

Another audience which filled the auditorium of the New School and included many standees was on hand for this list. As has been the case in past concerts in this series, several of the works were among those less familiar to concert-goers of the present day. The Fourth Suite, for instance, does not often appear in contemporary orchestral programs. Again the performances were of a superior order, and appreciation of them well attested.

Margaret Halstead Honored by Richard Wagner Society

Margaret Halstead, soprano, of the Metropolitan Opera, was recently made an honorary member of the Richard Wagner Society, which held the second lecture of its current series at the Hotel Barbizon on Nov. 15. Robert Lawrence, conductor, lectured on the Dresden-Paris versions of 'Tannhäuser', and Miss Halstead thanked the society for electing her—the first American artist to become an honorary member.

Porto Rican Soprano Arrives

Ester Comas, Porto Rican coloratura soprano, arrived recently in New York in the course of a world concert tour. Her recital appearances in this country are under the management of Harry Cahill of Radio Konzert Management.

HELEN JEFFREY

Violinist

TRIUMPHS IN NEW YORK RECITAL

AUDIENCE PLEASED BY HELEN JEFFREY

Albany Artist's First Concert Here
in Many Seasons Is Hailed
at Town Hall

RENDERS BRAHMS SONATA

Chausson Selection Also Well Done
by the Violinist—Bach Fugue
on Her Program



Helen Jeffrey Returns To Town Hall in Recital

Violinist Gives Program Opening
With Brahms Sonata

The return of Helen Jeffrey to Town Hall last night after an absence of several years brought with it some violin playing of exceptional caliber.

For her opening offering Miss Jeffrey chose the G major sonata of Brahms, Op. 78, and this proved in every respect a wise choice. For Miss Jeffrey is one of the few violinists who approach this work with the musical attributes essential to a veracious realization of the music's poetic content. She has, to begin with, a tone of vibrant, translucent warmth and with it the sensibility and understanding to communicate the mood of regretful resignation which pervades the three movements. Not often does one hear the first movement set forth with so much tenderness with so consistent a regard for the melodic contours.

Of the two movements performed of the ensuing unaccompanied sonata of Bach in A minor, the grave was the most felicitously set forth. This was from both the tonal and musical aspects a satisfying interpretation. Miss Jeffrey approached the taxing fugue with the requisite breadth of style.

The violinist was again at her best in the Chausson "Poème," which she delivered with purity of intonation, technical accuracy, and with imaginative perception of its mystic romanticism. The closing group on the program was given over to briefer compositions by Kreisler, Chopin-Milstein, Dvorak-Kreisler, Rachmaninoff and Paganini. Pierre Luboshutz provided capable, sympathetic accompaniments. There was a large, highly appreciative audience present.

J. D. B.

Herald-Tribune, October 31, 1936

"... It is unnecessary to enlarge upon her artistic attributes. Sincerity and musical conviction characterized her playing."

Post, October 31, 1936

"... She brings ripe experience and a mature understanding to her interpretations, plus an ample technic. There was dignity and a clear concept of the lovely Chausson "Poème," showing her mastery of clear-cut intervals and a full sonorous tone."

Journal, October 31, 1936

Times, October 31, 1936

Now Booking

Mgt.: RICHARD COPLEY, 113 West 57th St., New York, N.Y.

NEW HAVEN HEARS SYMPHONIC MUSIC

**Rejuvenated Orchestra, Under
Baton of Hugo Kortschak,
Is Heartily Applauded**

NEW HAVEN, Nov. 20.—That New Haven is now enjoying not only a substantial season of symphonic music but also the performances of a rejuvenated orchestra is the general consensus of opinion after two of the series of eight concerts. Hugo Kortschak conducted the second concert in Woolsey Hall on Nov. 9, before a large audience which tendered him and the orchestra a real demonstration of approval.

A well-chosen program gave promise of an interesting evening: It began with the infrequently played Symphonic Poem, 'Vysehrad', by Smetana, which was followed by the Mozart Violin Concerto in A, with Romeo Tata as soloist, and it closed with the Franck Symphony. Mr. Tata revealed himself as a capable, sensitive, and well-taught violinist, at his best in the Adagio movement, where his pleasing tone and interpretative sense brought distinction to his performance. Recently returned from studying abroad with Enesco, on a Yale School of Music Ditson scholarship, the young musician is now assistant to his former teacher, Mr. Kortschak.

The performance of the Franck Symphony was perhaps the finest ever heard in New Haven. The orchestra under Mr. Kortschak's leadership excelled itself in the quality and response of its playing.

In a concert that gave a great deal of pleasure to its Sprague Hall audience, the Coolidge Quartet, composed of William Kroll, Nicolai Berezowsky, Nicholas Moldavan, and Victor Gottlieb, gave the second concert of its career under the patronage of Mrs. Elizabeth Sprague Coolidge, on Nov. 4. Mrs.



Hugo Kortschak, Who Led the Second Concert of the New Haven Symphony

Coolidge was present for the occasion. Besides the Haydn Quartet, Op. 74, No. 1, and the Beethoven, Op. 130, the musicians played a work by the second violinist, Mr. Berezowsky. His was modern music, suggestive of the machine age in its percussive effects, its rhythmic cleverness, and confusion of purpose. It was effectively performed.

Two Kreislers, one the violinist, the other the composer, appeared as the attraction for the opening of the Woolsey Hall Concert Series under the management of Daggett M. Lee on Oct. 21. A capacity audience, which overflowed the hall on to the stage, greeted him. His program was more rewarding for its interest than for its music. It contained his revisions of the Schumann Fantasy in C and the Paganini Concerto, which had appeared on his New York program a few days before. There was also the Bach Adagio and Fugue in G Minor, which he can perform so beautifully. MILES KASTENDIECK

RECITAL PROGRAMS IN LOS ANGELES

**Flagstad, Maria Montana, and
Beethoven Trio Are Heard—
WPA Opera Ends**

LOS ANGELES, Nov. 20.—Kirsten Flagstad made her first appearance in Los Angeles on Nov. 10, and, incidentally, inaugurated the Behymer artist series with a start that should assure a successful season. Making his first entry into the musical life of the community since a severe accident some eight months ago, L. E. Behymer himself made the introductory speech, and expressed his happiness at being able to begin the series with such an outstanding attraction.

Though Mme. Flagstad was listed as a newcomer, the audience, which overflowed to the stage greeted her as a prime favorite, and gave her unstinted acclaim. The soprano foreswore the prerogative of a prima donna to regale her audience with operatic arias, and began the evening with a brace of Strauss songs, which were followed by a more happily chosen group, sung in Norwegian. A group in English listed 'We Two Together', by Marshall Kernochan; songs by Michael Head, Amy Worth, and Ernest Charles and 'White Horses of the Sea', by Elinor Remick Warren, who was present, and acknowledged applause for her song. 'Elsa's Dream' and 'Du bist der Lenz' completed the printed program. The singer did not choose to disclose her full sheaf of talents until the final encore, 'Brünnhilde's Battle Cry', in which she unleashed the resources of her voice in all its brilliance and power. Edwin McArthur was the accompanist, and his playing was on an artistic par with the singing. As a matter of record, he played all the music without notes.

Martinelli Appears in Recital

Giovanni Martinelli, who has been heard here many times in opera, gave a recital in Merle Armitage's series in the auditorium on the evening of Nov. 6. The distinguished tenor sang lustily, and greatly pleased a large audience with operatic arias and songs in Italian. Lester Hodges was at the piano for the singer, and was also heard in three solo numbers.

The Beethoven String Trio, composed of Jacques Pepper, violin, Philip Kahgan, viola, and Alexander Reisman, 'cello, gave the first of two subscription concerts in the Hotel Biltmore on the evening of Nov. 5. The excellent balance and good tonal quality of the ensemble was disclosed in the String Trio, Op. 6, in G Minor, by Leo Weiner. Henri de Busscher was the assisting oboist in Mozart's Quartet, No. 30, for oboe, violin, viola, and 'cello; and Lillian Steuber was the pianist in Brahms's Quartet, Op. 25, for piano, violin, viola, and 'cello. Bonnie Zobel sang 'Casta Diva', accompanied by the trio, and was also heard in a group of four numbers, with Marie Wolfram at the piano.

Maria Montana, soprano, provided the second attraction in the popular-priced concert series sponsored by James V. Petrie. The singer had prepared a generous program, in which a group of French songs was accorded the loudest acclaim.

'Finis' was written to the annals of the opera venture of the Federal music project on Nov. 6, when a performance scheduled for the Civic Auditorium in Pasadena failed to materialize. The opera, 'Traviata', had been presented twice before capacity audiences in Los

Angeles, but went on the rocks when Max Rabinoff, general director, and WPA authorities clashed over matters of policy. As a result of the fiasco, brought on directly by the refusal of Edis de Phillipe, as Violetta, and Felix Knight, as Alfredo, to sing, an audience estimated at 1800 persons was sent home, and told to return next day for the admission fee. For the while, at least, Rabinoff and the non-relief cast are out; and the chorus, which was really the highlight of the show, has been put to other tasks. Aside from a creditable performance of 'The Mikado,' which is being shown nightly at the Figueroa Playhouse under Mr. Britz, the chief choral venture promises to be the first American performance of Handel's 'Saul', to be conducted by Dr. Richard Lert, shortly after the holiday. HAL D. CRAIN

FESTIVAL IN PORTLAND BY FEDERATION CHOIRS

**Stevens Conducts Twelve Senior and
Five Junior Groups in Pro-
gram of Varied Works**

PORTLAND, ME., Nov. 20.—Under the auspices of the department of music in religious education of the State Federation of Music Clubs, Mrs. G. Foster L. Haviland, chairman, the fifth annual festival of twelve federated senior choirs and five junior choirs, Howard R. Stevens, conductor, was held in City Hall auditorium on Oct. 25.

Two American works, organ preludes on 'Aughton' and 'Rockingham' by J. S. Matthews and T. Tertius Noble, respectively, began the program. They were played by Howard Clark, organist. The massed choirs sang the 'Hallelujah' Chorus from Handel's 'Messiah,' and works by Bach, Whitehead, and MacFarlane.

The Junior chorus was heard in an excerpt from Bach's 'Christmas' Oratorio; Mrs. Cora M. Connors, soprano, sang an anthem by Myles Foster; and Wesley Lewis was soloist in the 'Sanctus' from Gounod's 'St. Cecilia' Mass. The Benediction, Chant, and Toccata from the Fifth Organ Symphony of Widor concluded the program.

Inez Lauritano To Play in Chicago

At their annual meeting on Oct. 26, the board of directors of the Walter W. Naumburg Musical Foundation decided to award to Inez Lauritano, violinist, a further recital in addition to the one they sponsored for her in 1933. This action on their part was prompted by the fact that Miss Lauritano not only made a satisfactory debut, but had shown decided evidence of musicianship and improvement since that time.

Chicago was selected as being the city which would be desirable for her second concert, and arrangements will be made by the National Music League of this City, in conjunction with the Bertha Ott Concert Management at Chicago, for Miss Lauritano's recital this season.

Margaret Sittig Will Play for Junior League

Margaret Sittig will give a violin recital at the New York Junior League, 221 East 71st St., on Tuesday afternoon, Dec. 15, at 3 o'clock. As a novelty she will play Sidney Homer's new violin sonata for the first time in New York. On Jan. 4 Miss Sittig will open her Southern Tour with a recital for the Woman's Club of Richmond, Va.

EIDE NORENA SOPRANO
METROPOLITAN OPERA
Management: NBC ARTISTS SERVICE
30 Rockefeller Plaza, New York George Engles, Director

DORIS DOE
Contralto Metropolitan Opera
Management: NBC ARTIST SERVICE
30 Rockefeller Plaza, New York

CARLO MORELLI
LEADING BARITONE—Metropolitan Opera Company
Management: CLARK H. GETTS, Waldorf Astoria Hotel, New York City

VICTOR RECORDS *Rosa Ponselle* Exclusive Management
LIBBIE MILLER
113 West 57th Street
New York, N. Y.

LUCREZIA BORI
METROPOLITAN OPERA COMPANY, NEW YORK
Baldwin Piano COLUMBIA CONCERT CORPORATION Victor Records

SERIES OF OPERAS STAGED IN TORONTO

Canadian Association Produces
'Aida', 'Faust'—San Carlo
Company Heard

TORONTO, Nov. 20.—The Canadian Grand Opera, which gave four brilliant productions last winter with Dr. Richard Hageman as conductor, gave productions of 'Aida' and 'Faust' on Oct. 14 and 21 under Gabriel Simeoni, musical director and conductor. The leading rôles were sung by experienced singers of the Metropolitan and Chicago Opera companies. The cast for 'Aida' included: Anna Leskaya, of the Chicago Civic Opera Company; Rosita Fordieri, of the Chicago Opera Company; Sydney Rayner, of the Metropolitan Opera; and Norman Roland, local baritone of the San Carlo Opera Company. The cast for 'Faust' again included: Sydney Rayner, tenor, Metropolitan Opera, and Norman Roland, baritone, who sang the part of Valentin. In addition, Virginia Pemberton, soprano, Chicago Civic Opera Company, sang the role of Marguerite, and Nino Ruisi, bass-baritone, Chicago Civic Opera Company, sang Mephistopheles.



Norman Roland

The San Carlo Opera Company gave its annual season of opera in Massey Hall. Large audiences were present at all performances, and the operas were produced competently and artistically. Of particular interest to Toronto audiences was the singing of two Canadians with the company. Kennet Sakos, Greek-Canadian tenor, sang the leading rôles in 'Lucia' and 'La Bohème', and Mr. Roland, who has appeared in opera in New York, and who made his initial appearance with the San Carlo Opera Company on this occasion. Both these singers have had European training and experience, and during the past two years have been studying in New York.

Flagstad in Concert

Kirsten Flagstad, soprano, of the Metropolitan Opera, with Edwin McArthur, accompanist, opened the con-

cert season in Eaton Auditorium on Oct. 8. Madame Flagstad included on her program Lieder by Strauss, Norwegian folk songs by Grieg and Jordan, and a group of songs by modern composers. Two operatic arias, 'Elsa's Traum', from 'Lohengrin', and Sieglinde's aria from Act I of 'Die Walküre', concluded the program. This was Madame Flagstad's second concert in Toronto, and the house was sold out months before the date. The audience greeted the singer with enthusiasm.

James Melton, tenor, and Gunda Mordan, soprano, gave a joint recital in Eaton Auditorium on Nov. 5. This was the second program in the Auditorium Variety Series. The program included classical songs, German Lieder, operatic arias, and duets, as well as lighter numbers. Throughout the program, these artists maintained a standard of artistic distinction. Mr. Melton delighted those who knew him as a voice over the radio, and Miss Mordan was enthusiastically received by the large audience, many of whom had heard her when she sang on the London stage a few years ago. Arpad Sandor was the accompanist for Miss Mordan, and Harold Dart for Mr. Melton.

Rosa Tentoni Appears

Rosa Tentoni opened the Celebrity Concert Series in Massey Hall on Nov. 10, singing one of the most interesting programs given in Toronto in recent years. Included were operatic arias by Handel, Mozart, Verdi, and Puccini; Lieder by Schumann and Brahms; French and Italian songs by Respighi, Tirindelli, Leoncavallo, Rossini, Cavalli, and Saint-Saëns; and a group of songs by Ronald, La Forge, and Rachmaninoff. Miss Tentoni's first concert in this city had aroused considerable interest, because of her appearances as a soprano in leading roles with the Metropolitan Opera at its supplementary season last Spring. An audience of more than two thousand greeted this gifted artist with warm enthusiasm. Fritz Kitzinger was a discriminating accompanist. ROBERT H. ROBERTS

Samuel Gardner Appointed WPA Conductor

Samuel Gardner, composer and conductor, has been appointed to the staff of the WPA Federal music project as conductor. Mr. Gardner was to make his official debut with a project orchestra on the evening of Nov. 20, as conductor of the Bach Chamber Orchestra at the New School for Social Research.

TORONTO SYMPHONY GIVES WALTON WORK

MacMillan Conducts Modern
Symphony—Piaastro Plays
Violin Concerto

TORONTO, Nov. 20.—The Toronto Symphony, under Sir Ernest MacMillan, opened the season on Oct. 20. A capacity audience filled Massey Hall, and when the conductor entered the stage an ovation was given him. The guest soloist was Mishel Piaastro, concert master of the New York Philharmonic-Symphony, who played the Glazounoff Concerto for Violin, in A Minor. After his sensitive interpretation, Mr. Piaastro was repeatedly recalled by the audience, and was finally persuaded to repeat the final movement of the concerto. Two works that had been played in previous years completed the program, which was as follows:

'Don Juan' Strauss
Concerto in A Minor (Op. 82) .. Glazounoff
Symphony No. 7, in C Schubert

On Nov. 3, the first Canadian performance of Walton's Symphony No. 1 was given by the Toronto Symphony. Although this symphony was first produced in London two years ago, it was not played in completed form until last August, when the composer conducted it at the Promenade Concerts of Sir Henry Wood. The symphony had been given by the Philadelphia Orchestra under Mr. Ormandy in New York in October, and the reviews of the New York performance had aroused keen interest in Toronto. The music of Walton was not entirely unfamiliar, since last season the Mendelssohn Choir, under Dr. Fricker, had given a first performance of 'Belshazzar's Feast'. Sir Ernest MacMillan had announced the Walton Symphony as one of the novelties of the current season. The orchestra gave a superb performance, and the applause that followed was spontaneous and enthusiastic. The audience was impressed by the skill and scholarly sincerity of a work that holds interest because of its force and challenging idiom. The other numbers on the program were:

Overture to 'The Magic Flute' Mozart
Suite in B Minor for flute and strings .. Bach
'On the Steppes of Central Asia' .. Borodin
'Iron Foundry' Mosoloff

The two opening concerts of the symphony have shown the increased interest in symphonic music in this city. One important contributing factor in the development of a symphony audience has been the season of twenty weeks of the Promenade Symphony, under Reginald Stewart. These concerts, which began in May, were continued throughout the summer and autumn until the middle of October. More than one hundred thousand admissions were registered. The concerts have developed an appreciative interest in orchestral music, and have been an important force in building up an audience for the regular season of the Toronto Symphony.

ROBERT H. ROBERTS

Castagna and Bodanya Sign with Haensel and Jones

Bruna Castagna and Natalie Bodanya, contralto and soprano of the Metropolitan Opera, respectively, recently signed contracts with Haensel and Jones, a division of Columbia Concerts Corporation, to be under their exclusive managerial direction. Miss Bodanya was formerly Natalie Bodanska. Miss Castagna will make her first extended tour of America this season.



Sir Ernest MacMillan, Who Led the Opening Concert of the Toronto Symphony

Songs by Gustav Klemm Figure on Artists' Programs

Margaret Speaks sang Gustav Klemm's popular song, 'Sounds', at her recent recital at Wigmore Hall in London. Mr. Klemm's new song, 'Love, You Are My Music', was sung twice during the past summer on the Show Boat program, in addition to being used on many other outstanding radio programs. Gladys Swarthout is using 'Love Is Such a Gentle Thing', which Mr. Klemm wrote especially for her. Other artists featuring Klemm songs are Lawrence Tibbett, Giovanni Martinelli, John Herrick, Alexander Gray, Hilda Burke, John Boles, and Walter Cassel. Mr. Klemm is program director of WBAL, a position he has held since the station first went on the air in 1925.

Gorodetzky Joins Stringart Quartet

The Stringart Quartet will have Jacob Gorodetzky as the new first violinist of the organization, Leon Zawisza having resigned to join the Minneapolis Symphony. The other members of the quartet remain as heretofore: Arthur Cohn, violin; Gabriel Braverman, viola; and Maurice Stad, cello. Mr. Gorodetzky has just returned from a two-year stay in France, where he won first prize at the Paris Conservatoire.



ROSEMARIE BRANCATO

Coloratura Soprano

On the Air Twice Weekly

Sundays—6-7 E.S.T.—Consolidated Gas
Fridays—9:30-10 E.S.T.—National Biscuit
Station WJZ

Available for Concerts and Opera
Management: Metropolitan Musical Bureau, Inc.
113 W. 57th Street, New York City
Division: Columbia Concerts Corporation of
Columbia Broadcasting System

GOETA

Soprano—Metropolitan Opera

LJUNGBERG

Concert, Opera, Radio—Season 1936-37 Now Booking
Mgt. Ellison White Bureau | Pers. Rep. Edwin Wedge
Studio Bldg., Portland, Ore. | 52 Vanderbilt Ave., N. Y. C.



TITO SCHIPA

Leading Tenor, Metropolitan Opera

Personal Representative: H. A. CAHILL

2415 R.K.O. Building, Radio City

New York

WINIFRED CHRISTIE

Pianist

Management: DOROTHY PILLSBURY STETSON

30 Rockefeller Plaza, New York

MUSIC: New Instrumental Works—Yule Addenda

Edited by
RONALD F. EYER

THE Yule list grows. Here are some valuable additions which arrived too late to be included in our Christmas preview in the last issue. From Harold Flammer, New York, comes a cantata by Helen Fairchild, 'The Son of the Highest', based upon the Gospel according to St. Luke, for mixed voices and four soloists with organ accompaniment. A simple but very musical work.

Joseph W. Clokey's new cantata, 'Christ Is Born', utilizes ancient hymns for its text, but the melodies, which have a strong folk-tune resemblance, are declared original with the composer. An easy and effective vehicle for mixed chorus and soloists. The publisher is C. C. Birchard, Boston.

The cantata, 'Christmas', by Evangeline Lehman, published by G. Schirmer, New York, is somewhat more elaborate harmonically than the foregoing. For mixed voices and soloists, with orchestra, piano or organ accompaniment, the composition may also be sung in French through Maurice Dumesnil's adaptation.

C. B. Hawley's 'The Christ Child', a cantata of fair length, has been arranged for women's voices by Rob Roy Peery. The text is based upon Scripture. John Church Company, Boston, is the publisher.

OCTAVO publications include Mary Howe's 'Laud for Christmas', for mixed voices; Bess L. Newton's 'Manger Lullaby', arranged by Jeffrey Marlowe for mixed voices and three-part women's voices (Schirmer); Nathaniel Dett's 'Rise Up Shepherd and Follow', a spiritual set as an anthem for mixed chorus with solo voice, and Clokey's 'Two Kings', for mixed chorus with trumpets and trombones (J. Fischer); the Ukrainian 'Carol of the Bells', music by M. Leontovich, arranged by Peter J. Wilhousky, for mixed voices, and Walter Wild's 'Hark! The Bells of Christmas Ringing', for mixed voices (C. Fischer).

Galaxy Music Corporation, New York, brings forward the latest song by Richard Hageman apropos of the season. 'Christmas Eve', described as a joyful song, is a setting of Joyce Kilmer's poem about the gentle hostler, with a hymn-tune type of melody and a very busy accompaniment. Also R. S. Dickson's 'Worship the Holy Babe' arranged by Mark Andrews for mixed voices. The same publisher distributes Clifford A. Smith's Carol for organ issued by Stainer & Bell, London.

The 'Pastoral Symphony' from Bach's 'Christmas' Oratorio freely transcribed for organ by Clarence Lucas under the title 'Christmas Pastoral' is issued by the Oxford University Press and distributed in the United States by C. Fischer, New York.

Howard R. Thatcher contributes an organ fantasy on Gruber's 'Silent Night' (we specify Gruber here because he, as composer of this famous melody, has too seldom been identified with it). The publisher is G. Fred Kranz Music Co., Boston. From E. C. Schirmer, Boston, come a Glatz folk-song, 'Cradle-Song of the Shepherds', and Bach's 'To God on high be glory', both for mixed voices, and a set of five English, Italian, German, Latin and French carols, for unison and three and four part chorus. R.

A Piano Sonata by Walter Helfer

An 'Elegiac' Sonata for piano by Walter Helfer has recently been issued as number six of the publications of the music department of the American Academy in Rome through Universal Edition, Vienna (New York: Associated Music Publishers). The composer wrote it in 1931 as a fellow of the Academy.

The characteristic of the composition that first impresses is the simplicity and economy of the writing, as contrasted with the forests of complexities in which so many of the moderns are wont to wander. And it is essentially pianistic, quite traditionally so in its treatment of the keyboard. A short work, requiring only eleven and a half minutes, officially, for performance, it really falls into the sonatina class. A one-page Preamble establishes a mood in keeping with the title; then follow an Allegro con umore and a two-page Andante that is almost austere but has a certain harmonic pungency. The third and final movement, as long as the others together, is the most pretentious and most brilliant, with an expressive Lento section. The work as a whole is a bit baffling as it bears the stamp of a definite individuality that is sometimes misled into courting dissonance that merely debauches the fundamental musical idea. As it stands, it is superficially somewhat intriguing without offering much of real substance. L.

Three Concerted Works by Kramer

Leanings toward a younger day in music are discernible in some of the most recently published works from the pen of A.



A. Walter Kramer

Walter Kramer. We refer particularly to his choral cycle, 'In Normandy', and 'In Elizabethan Days' published with score and parts for string orchestra and also set for other string combinations. The former, subtitled 'A Rococo Romance', is a highly romantic setting for three-part women's voices, solo soprano and orchestra or piano, of four highly romantic poems by Frederick H. Martens including two numbers ('The Forest Glade' and 'With Stately Bows and Lows', a gavotte) which may be performed as separate compositions.

'In Elizabethan Days', a revised edition, is an old English dance not ornamented by modern harmonies of unseemly character. Another composition for string orchestra is Intermezzo Op. 40, No. 1a, in which Mr. Kramer writes in his own contemporary vein. This work is particularly interesting for its harmonic structure (including some arresting enharmonic changes) and for its unusual melodic line. Here the composer has attained engaging novelty without resort to strong modernism. The choral cycle and the Intermezzo are published by J. Fischer & Bro., New York, and the 'In Elizabethan Days' by Carl Fischer, Inc., New York. F.

'Great Songs Made Simple'

Using the title, 'Great Songs Made Simple,' Jacques Wolfe, who is responsible for the musical arrangements, and Arthur Wallace Hepner, who has written the narratives, offer a book designed to complement the teaching of the piano to the young by providing a chronological series of miniature biographies with a representative song or chorus of the master in question, but reduced to the minimum of simplicity. The material ranges from 'Robin Loves Me' from Adam de la Hale's 13th century 'Robin and Marion' to 'Walther's Prize Song' from 'Die Meistersinger.' It is published by G. Schirmer, Inc., New York.

So drastic has been the simplifying process that in most cases little remains but the naked tune. The one-page biographies, illustrated with attractive sketches and amusing caricatures by Lisa Whitney, are written simply and succeed in touching off some of the more salient characteristics of each composer's work in a very readable manner. The authors are doubtless justified in claiming that the book presents the first instance of combining music history, music appreciation and practical keyboard application. It is dedicated to Lawrence Tibbett, who provides a foreword. L.

Some Animal Friends Set to Music

Most piano teachers spend a good deal of time and energy hunting up teaching pieces of elementary grade that embody needed technical material, and at the same time appeal to the young pupil's imagination. They will welcome Christopher Le Fleming's 'Peter Rabbit Music Books' (London: J. & W. Chester, Ltd.) Book I contains six pieces, each of which bears a descriptive title introducing one of the characters of the Peter Rabbit stories beloved of children.

The harmonies are necessarily simple, but the melodic line is graceful, and the rhythms are brisk and gay. All are written in three-part song-form.

The same observations may, in general, be made of Book II, which contains six easy duets. Illustrations are by Beatrice Potter. S.

—Briefer Mention—

For Two Pianos, Four Hands

Musette by G. F. Handel. Arranged by A. Gorno from the transcription for piano solo by Giuseppe Martucci. An appetizing morsel of Handel effectively adapted, albeit rather too heavily elaborated. (J. Fischer.)

'Autumn Legend,' 'Tyrolienne.' By Harold Triggs. The first, well written and establishing and maintaining an appealing poetic mood, is one of the best original compositions for this medium of recent years. In the 'Tyrolienne' the characteristic waltz theme has an attractive naïveté that is consistently sustained through the variant with the xylophone effect of repeated melody notes with alternating hands, but the sophisticated treatment of the middle section provides too disturbing a contrast in style to be in place. (J. Fischer.)

Prelude. By Edna Frida Pietsch. A simple but pleasing little mood-piece two pages in length. (J. Fischer.)

'Sheep and Goat' ('Walkin' to the Pasture'). By David W. Guion. A very elaborate but brilliant and effective arrangement of a familiar cowboy's and old fiddlers' breakdown that will probably become a great favorite with duo-pianists. (Schirmer.)

'Valse Débonnaire.' By A. Paganucci. A good waltz in somewhat traditional salon style, pianistically grateful, that should be a useful radio piece. (Schirmer.)

'Hispana.' By Muriel Pollock. A Spanish dance in triple time, with characteristic twists of the melodic line and rhythmic effects, but too long for the nature of its material. (Schirmer.)

'Song of the Volga Boatmen.' Freely arranged by Alexander Kelherine. A fairly

Vaughan Williams Sets Folk-songs

A setting of verse by Ben Jonson and arrangements of six English and two French folk-songs currently represent R. Vaughan Williams in the field of vocal music. For the Jonson opus, Mr. Vaughan



R. Vaughan Williams

Williams has made a rolling triplet version of music adapted from the opera, 'Sir John in Love', for baritone or medium voice which suits the sentiment of the poet and fits his words in fine detail.

The first pair of English folk melodies are 'Searching for the Lambs' and 'The Lawyer' which the arranger has conceived, happily we think, for voice and violin without foundation accompaniment. The violin line is in part a commentary and in part a counter melody to the voice which carols gaily of May love and of the proud maid who prefers true love to the lures of luxury.

Another group of six English songs includes 'Robin Hood and the Pedlar', 'The Ploughman', 'One Man, Two Men', 'The Brewer', 'Rolling in the Dew', and 'King William', all of which are of a rustic character, emanating obviously from the people of the soil. Mr. Vaughan Williams has treated them with careful regard for their naïveté and good humor. The French songs are 'Chanson de Qête' (May Day Song) and 'La Ballade de Jesus Christ', both characteristic songs of the people in minor modes. (London: The Oxford University Press; New York: Carl Fischer, Inc.) F.

good version of the popular Russian folk-song but with a very unsuitable and unsatisfactory ending, with the first piano playing the G Major chord while the second piano ends in B Minor. (Schirmer.)

'Eccossaise' by Beethoven; Etude, Op. 81, No. 2, by Stephen Heller. Provided with second piano parts by Reuven V. Kosakoff. The second piano part for the Beethoven piece will be seriously questioned as defeating the spirit of the composition. The Heller etude has been accorded more fortunate treatment. The extra parts are published separately. (J. Fischer.)

For Violin and Piano

'Plantation Song,' 'Pilgrim Song,' by Clarence Cameron White. Two of the four concert paraphrases of traditional negro melodies that comprise the composer's Op. 27. The 'Plantation Song' is based on the familiar Spiritual, 'Swing Low, Sweet Chariot,' and the 'Pilgrim's Song' on 'Somebody's Knocking at Your Door,' and in both cases the transcriber has admirably succeeded in preserving the eloquent dignity of the basic material in an arrangement of medium difficulty in the violin part with a well-written piano part of harmonic significance. (C. Fischer.)

For 'Cello

Valse 'Sentimentale', Op. 51, No. 6, by P. Tchaikovsky, transcribed by Alexander Krein. A simple and adequate arrangement, but poorly printed, with the clef signs not accurately placed in several instances. (Moscow: Edition de Musique de l'Etat. New York: Affiliated Music Corp.)

'I Call on Thee, Lord,' chorale prelude by J. S. Bach, transcribed by Alexander Siloti. The hand of the reverent musician is evident throughout this excellent arrangement, the 'cello part of which has been revised by Pablo Casals. Equally suitable for viola in the same key of A Minor. (C. Fischer.)

'Toreador' Song from Bizet's *Carmen*. Arranged by Charles J. Roberts. Satisfactory arrangement, if the 'cello must play this piece. Suitable also for the flute. (C. Fischer.) L.

New Christmas Music JUST ISSUED

SONGS:

CHRISTMAS EVE by RICHARD HAGEMAN
'Twas in the Moon of Winter-Time by PIETRO YON

CHORUSES:

WORSHIP THE HOLY BABE by R. A. DICKSON
Arranged for Mixed Voices by Mark Andrews
'Twas in the Moon of Winter-Time by PIETRO YON
(For mixed voices and for men's voices)

Galaxy Music Corp., 17 W. 46th St., New York, N. Y.

BALTIMORE HEARS NATIONAL SYMPHONY

Kindler Conducts First in Series of Seven Concerts before Large Audience

BALTIMORE, Nov. 20.—The National Symphony Orchestra, Hans Kindler, founder and conductor, appeared at the Lyric Theatre last night before a large audience which included many new subscribers. This program was the first of a series of seven that the visiting orchestra has scheduled, for its local season. With various changes in personnel (Harry Farbman as the new concertmaster and other new members), the orchestra produced spirited effects of rhythm, tone, intensity, and imagination. Indeed, the scope of this organization has definitely advanced, and deserves to be classed among the major orchestras of the country. The audience found the reading of the Brahms Symphony No. 4, in E Minor, convincing in its virility of style. The projection of the Weber 'Euryanthe' Overture and the familiar 'Les Preludes' of Liszt thoroughly embodied the zest and enthusiasm that the conductor demands. As a novelty, Mary Howe's 'Pastoral' was given its first local hearing. The composition is atmospheric and poetic, and was heard with interest.

Jan Smeterlin, pianist, was the artist at the third recital on Nov. 6 at the Peabody Conservatory of Music. This was the first local appearance of the Polish pianist, who, with the glowing demonstration of his art, claimed serious attention. Technical skill, warmth of expression, and varied intensities of tone were among the qualities of this artist.

The Bach Club continued its series of Brahms evenings on Nov. 3 and 11 with the third and fourth programs at Cadoa Hall presented by the members of the Musical Art Quartet, with Frank Sheridan, pianist; William Hymanson, viola; and Ralph Ochsmann, 'cello, assisting. **FRANZ C. BORNSCHNEIN**

Luboshutz-Nemenoff Preparing for Town Hall Recital

After a series of successful appearances in Texas, Iowa and Indiana, Pierre Luboshutz and Genia Nemenoff, duo-pianists, returned to New York, where they will prepare for their Town Hall recital on Jan. 18. After their New York appearance, the team will leave on a tour of the East in February, when they will fill seventeen dates under the direction of the NBC management.

Paul Althouse and Fiancée Entertain

Paul Althouse, tenor, of the Metropolitan Opera, and Klaire Shoup, his fiancée, entertained at a cocktail party at the New York home of Miss Shoup on the afternoon of Nov. 14.

SILOTI PLAYS in LISZT PROGRAM as FAREWELL



Noted Pupil of Abbé Participates in Elizabeth Philharmonic Commemoration Event — August May Conducts—Olga Averino Sings Liszt Songs

THE Elizabeth Philharmonic Society opened its fifth season on Saturday evening, Nov. 7, at the Masonic Temple, Elizabeth, N. J., with an all-Liszt program featuring the farewell performance of Alexander Siloti, distinguished seventy-three-year-old pianist, former pupil of Franz Liszt, and commemorating the 125th anniversary of Liszt's birth. The concert, under the regular conductor, August May, was broadcast over the coast-to-coast networks of the Mutual Broadcasting Company (WOR), marking the debut on the air of both Siloti and the orchestra. Olga Averino, soprano, was

Participants in a Liszt Commemoration Program. Above: the Elizabeth Philharmonic, August May, Conductor. Right, Alexander Siloti. At Left, the Pianist as a Youth with His Teacher, Franz Liszt. Inset, Olga Averino, Soprano.



another soloist, in a group of German songs to music by Liszt.

The program, which duplicated one given in Leipzig fifty-three years ago, when Siloti played, and Liszt was present, included:

Twenty-Third Psalm (For Harp, Organ, and Soprano)
Les Preludes
Concerto in A Major (Siloti and Orchestra)
Group of Songs.....Mr. Siloti
'Todtentanz'.....Mme. Averino
Second Hungarian Rhapsody

Warmly received by a capacity audience, the program was conceded one of the finest of the season. Much praise was accorded the "bite" of the strings and the fine sonority of the French horns. Mrs. F. H. Brannin, of South Orange, harpist, and pupil of Mildred Dilling, and Thomas Wilson, organist of Westminster Church here, accompanied Mme. Averino, whose voice seemed especially adapted to the Liszt music.

Last year, when the orchestra made its New York debut in the Town Hall, among those in the audience was Mr. Siloti, who was so impressed that he suggested the Liszt program. At present an instructor at the Juilliard School of Music, Alexander Siloti studied as a young man with Liszt, and enjoyed the friendship of the Abbé during the last years of that celebrated pianist and composer. This close association with his master enabled Siloti to become an acknowledged authority and interpreter of Liszt's music. Mr. Siloti says of Liszt's teaching:

"I always knew so thoroughly what I wanted to express in each piece of music that I was able to look at Liszt's face all the time I was playing. No one else in the world could show musical phrasing as he would, merely by the expression of his face. If a pupil understood these fine points, so much the better for him; if not, so much the worse!"

The Elizabeth symphonic group was established in February, 1932, by a small

group of talented amateur musicians and students, players of string instruments. With Mr. May contributing his services from the beginning, the orchestra has grown to its present size, eighty members, now being half professional, half amateur. August W. Geisler of Newark is the concertmaster.

In 1935, the 300 subscribers of the first season were increased to more than 1,000, and the Elizabeth Philharmonic is able to maintain itself on the sale of subscriptions alone, and never yet has had a deficit. The orchestra will expand its activities this season to include appearances in other communities.

At the four succeeding concerts of the 1936-37 season the following soloists will appear with the orchestra: Josef Lhevinne, Dec. 9; the London Madrigal Singers, Jan. 10; Ginette Neveu, Feb. 9; and Ezio Pinza, April 14.

the new WITMARK publications

Once a month, Witmark releases a distinguished group of new publications—here are some outstanding items

for December

- **DIRGE FOR TWO VETERANS**, a modern work for a cappella chorus of advanced difficulty; a setting of the famous Whitman poem using all the resources of modern music; stunning in effect. By Normand Lockwood.
- **IN TRANSIT**, a lighter and much easier modern work for male chorus; a superb program number. By Franz Bornschein.
- **SONATINA**, for violins in unison. A new idea in violin teaching; an unaccompanied sonatina designed to develop genuine melodic and musical feeling. By Scribner Cobb.
- **THREE CHOIR MUSIC**—superb settings of good choral music designed for use by Senior Choir, Junior Choir and Children's chorus, all singing together. Transcribed by Kenneth Runkel.
- **KA-KA-KA-NYE**, a delicious old German chorus, full of lusty humor, transcribed by James Woodside. One of a series of such transcriptions.

These are only a few of the titles we'll be glad to send you our title folder, "What's New?" each month, if you'd like to get it.

M. WITMARK & SONS
Rockefeller Center, New York
... or your own dealer

AFFILIATED MUSIC CORPORATION

Sole Representative for North and South America of all music imported from Russia

PARUSINOV—Little Suite (on Tehuvash melodies) for piano \$5.00
KOVAL—Sunny Youth—Five songs for children, with piano accompaniment. Russ. text \$6.00
Collection of Solfegeios by various composers. Compiled by Sposobin. Vol I for 2 voices \$1.80; Vol II for 3 voices \$1.40
SHEVCHENKO—Etude, Op. 2 for flute and piano \$8.00
GLADKOV—Collection of Western Dances for bayan (chromatic accordion) \$1.00
LIATOSHINSKY—Galician Dance from the opera "The Golden Ring," Op. 23, orchestra score \$6.00

Music sent on approval. If unable to procure from your local dealer apply direct to:

AFFILIATED MUSIC CORPORATION

Sales and Rental Division, 549 West 42nd St., New York City

Leila Bederkhan in Recital



Leila Bederkhan, Who Was Seen in a Program of Dances of the Near East

Leila Bederkhan, Kurdish danseuse, returned to the New York recital boards after a several-years' absence at the Guild Theatre on the evening of Nov. 15 in a program of dances of the 'Near East. Nicolas Kopeikine, pianist, and a small group of unnamed instrumentalists accompanied, and liberally interspersed the evening's entertainment with music of an Oriental flavor.

Miss Bederkhan's essays were of the lighter genre for the most part, and included 'Arabia', a desert dance; 'Hiéroglyphe', after a bas-relief of ancient Egypt; Kurdish and Druze dances, 'Profane', 'Bridal Song', 'Snake', 'Balkis', and several other compositions, which, if they were not particularly complex choreographically, were lightly and pleasantly interesting.

The audience, which was large, bore ample testimony to its pleasure in the proceedings. Y.

CONCERTS: Three Violinists Are Heard

(Continued from page 14)

Op. 42, and F Major Etude, Op. 10, Rachmaninoff's G Minor Prelude, and Liszt's 'Gnomes'.

Paul Snyder Gives Debut Recital

Paul Snyder, pianist, made his debut in The Town Hall on the evening of Nov. 6, before a large and cordial audience that welcomed his performance of Bach's Chromatic Fantasy and Fugue, played after the original edition; a Beethoven Sonata, and four Impromptus by Schubert.

Mr. Snyder's best playing was in the Schubert where the phrasing was delicately and carefully shaped, and in the last of which a deft characterization was traceable to the lively tempi adopted. Over-eagerness to reveal technical ability resulted in loss of clarity and not a few false notes in his exposition of the 'Appassionata' Sonata. P.

Mischa Elman Plays Two Sonatas and a Concerto

Mischa Elman, violinist. Vladimir Padwa, accompanist. Carnegie Hall, Nov. 14, afternoon:

Sonata in D.....Handel
Sonata in B Flat.....Mozart
Concerto in D Minor.....Vieuxtemps
Chaconne.....Bach
'Tilla'.....Newman-Chapin
'Hungarian' Dance in B Minor.....Brahms
Introduction and Jota.....Sarasate

The many admirers of this violinist that crowded Carnegie Hall to hear a program of substantial content, ratified by playing that represented Mr. Elman at his best, voiced their approval by fervent demonstrations during the course and at the conclusion of his first New York recital this season.

The suavity of the artist's performance brought a kindling warmth to the Handel Sonata, and translated the third movement, Larghetto, into sonorous tone. Throughout the afternoon his justly-famed technique became the servant of interpretation, and a vehicle subordinate to the finest expression of the composer's meaning that presumably was within the violinist's power to convey.

In the first and third movements of the second of the two sonatas given, Allegro and Rondo-Allegro, the bowing was deft,



Roman Totenberg

the phrasing clear and delicately etched; and in the Andantino, the gentle Mozart received full and sympathetic due.

In each of these compositions Mr. Elman was competently assisted by his co-artist and accompanist, Vladimir Padwa.

If up to this point the program had been lacking in drama, though not in emotion, Vieuxtemps's Concerto supplied it with a will. Mr. Elman lavished color upon the virtuosic piece with prodigious hands, and brought his characteristic richness of tone to bear upon a work which, for all its pretentiousness, was a rewarding experience when played as he played it. P.

Totenberg Heard in the Town Hall

Roman Totenberg, violinist, Arpad Sandor, accompanist. Town Hall, Nov. 17, evening:

Sonata in D.....Handel
Concerto in A.....Mozart
Sonata.....Debussy
Sonata in E (1885).....Hindemith
(First Performance)
Dance 'Basse'.....Stravinsky
Two Preludes.....Frederick Jacobi
'Oberon' Op. 19.....Wieniawski
'La Ciochete'.....Paganini

A large and demonstrative audience was on hand to greet Mr. Totenberg on the occasion of his first appearance this year. The program was an ambitious one, ranging from the classic to the contemporary. In the Handel Sonata the violinist was not at his best; but with the Mozart Concerto, which followed, he seemed to get into his stride, turning out a musicianly and spirited, if not profound, reading. Commendable also was his performance of the Debussy Sonata—hardly one of the composer's masterpieces. Beyond a doubt, the most interesting reading was that of the Hindemith Sonata. Mr. Totenberg's performance of it was sympathetic, and revealed a mastery of the content and of technical details.

The group of shorter pieces that brought the concert to a close gave Mr. Totenberg an opportunity to display his undoubted technical mastery of his instrument. S.

Rose Raymond Gives Recital

Rose Raymond added another to a long list of piano recitals given this early in the season and, incidentally, one more performance of Beethoven's 'Appassionata' Sonata, in Town Hall on the afternoon of Nov. 7.

Miss Raymond is a well-schooled pianist with a technique more adapted to the serenities of Haydn than, say, to the heroics of Beethoven. The former's Andante Varié, Fantasia, and Sonata in E Flat, No. 1, were grouped together as the initial offerings of the program, and her exposition of these was generally crisp, clear, and sufficiently varied in color to prove interesting. The program progressed through three Intermezzi and a Rhapsodie of Brahms,



Mischa Elman

Mozart's Sonata in G (K. No. 283), and the previously-mentioned Beethoven. P.

Brown and Schmitz Complete Series

Eddy Brown, violinist, and E. Robert Schmitz, pianist, completed their painstaking task of submitting ten Beethoven Sonatas in a series of three concerts, in the Town Hall on the evening of Nov. 8. The responsibility for the fact that the attendance was small does not rest upon Mr. Brown's, Mr. Schmitz's, or Beethoven's shoulders, but upon the regrettable and mistaken idea of the public at large that chamber music is uninteresting.

Both artists thoroughly disproved that theory in their performance of the Sonata in G, Op. 30, No. 3; the 'Kreutzer' Sonata; and the Sonata in G, Op. 96, sometimes called 'The Cockcrow.' After the opening Allegro of Opus 30, both interpreters warmed to their congenial duties and turned in a performance that emphasized the charm of the Tempo di minuetto and the crisp pleasantries of the final Allegro.

Though Mr. Schmitz threatened several times throughout the evening to overpower his co-artist, those moments were not frequent enough to impair the enjoyment of an audience which, if it was sparse in number, balanced the ledger by its critical approbation and enjoyment. The applause at the conclusion of the 'Kreutzer' amply testified to its approval. P.

Heifetz Opens Town Hall Endowment Series

Jascha Heifetz, violinist. Emanuel Bay, accompanist. Town Hall, Nov. 11, evening:

Sonatina.....Schubert
Sonata in G.....Brahms
Partita in E for solo violin.....Bach
'La plus que lent'.....Debussy
'Golliwogg's Cake-Walk'.....Debussy-Heifetz
Mouvements Perpétuels: Assez modéré:
Alerte.....Poulenc-Heifetz
'El Puerto'.....Albeniz-Heifetz
Introduction and Tarantelle.....Sarasate

Although this was Mr. Heifetz's second appearance within recent weeks in New York, it was a "first time" for the seventh series of Town Hall Endowment concerts, (Continued on page 28)

INSTITUTE OF MUSICAL ART

of the
JUILLIARD SCHOOL OF MUSIC

ERNEST HUTCHESON, Dean OSCAR WAGNER, Assistant Dean

Thorough instruction in all branches of musical education. Private lessons in all standard instruments, courses in theory and composition, normal courses for teachers, methods of group training for children, preparatory courses for children, extension courses, and many others.

Public School Music course leading to degree of Bachelor of Science with Major in Music.

Catalog on Request

120 CLAREMONT AVENUE, NEW YORK, N. Y.

CHICAGO MUSICAL COLLEGE

Accredited by the North Central Association of Colleges and Secondary Schools
RUDOLPH GANZ, President

NEW COLLEGIATE COURSES

Students May Enroll at Any Time—Write Dept. 67-A for the New Fall Catalog
64 E. Van Buren Street CHICAGO

The Cleveland Institute of Music

Confers Bachelor of Music Degree, Master of Music Degree, Artist Diploma
Public School Music Course in conjunction with Western Reserve University
BERYL RUBINSTEIN, Director 2605 Euclid Avenue, Cleveland, Ohio

OBERLIN CONSERVATORY OF MUSIC

Four music degrees granted, as well as Bachelor of Arts in course with OBERLIN COLLEGE.
Unexcelled cultural and musical advantages. Complete, modern equipment. Expense moderate.
Write to Oberlin, Ohio, for catalog and information.

Established in 1857



PEABODY
CONSERVATORY

OTTO ORTMANN, Director
BALTIMORE, MD.

The oldest and most noted conservatory in the country. Circulars mailed.

COPPOLA TONE-POEM PLAYED IN ST. LOUIS

**Golschmann Conducts American
Premiere—Heifetz Soloist
in Brahms Concerto**

ST. LOUIS, Nov. 20.—The second pair of symphony concerts on Nov. 6 and 7, with Jascha Heifetz as soloist, proved immensely popular. Vladimir Golschmann added much by his magnificent accompaniment to Mr. Heifetz's playing. A first American performance was given the symphonic poem, 'La Ronde sous la cloche', by Pierre Coppola, the Milanese now living in Paris. Taking the romantic poem of Aloysius Bertrand as his theme, Coppola has constructed a musical version that has power and expression. It is fully orchestrated, and made a favorable impression under Mr. Golschmann's baton. The other orchestral work was the Symphony in D Minor by Franck. Mr. Heifetz gave a poetic performance of Brahms's concerto.

Steindel Ensemble Heard

The first concert of the Ethical Society series with the Steindel Ensemble took place on Nov. 12 at Sheldon Memorial Hall. The season will be devoted entirely to the works of Beethoven, divided into three periods. The program was devoted to the String Quartet, Op. 18, No. 2; Serenade for flute, violin and viola, Op. 25; and the Septet for violin, viola, cello, bassviolin, clarinet, bassoon, and horn, Op. 20. Mr. Steindel has assembled a group who fuse their individual efforts into the general performance. Besides Mr. Steindel, cellist, the artists were Joseph Faerber and Isadore Groosman, violins; Gary White, viola; Laurent Torno, flutist; Carl Auer, bass-viol; Henry Cunningham, bassoon; Edward Murphy, horn; and Rocco Zotarelle, clarinet.

Corinne Frederick gave the first of three sonata recitals on Beethoven, continued from last season, in the Crystal Room of the Coronado Hotel on Nov. 10. In an informal yet informative way she played and described Op. 31, No. 3, the 'Appassionata', and Op. 78. Mrs. Frederick's pianistic skill was amplified in her treatment of these works.

HERBERT W. COST

Respighi's opera, 'La Fiamma', is scheduled for its first hearing in Vienna during the current season.

"A RISING STAR"

El Universal Grafico—Mexico City



Appearing in dual role of Conductor and Soloist with the Philharmonic Orchestra, Havana, Cuba, Nov. 22nd.

**WILLIAM PENNY
HACKER**
Pianist-Conductor

Personal Representative: D. H. Dalrymple
229 West 42nd St., New York City



Mrs. G. Harvey Self, Newly-elected President of the Rubinstein Club

Rubinstein Club Begins Fiftieth Anniversary Year

**Inaugurates Season with Luncheon-
Musical at Waldorf-Astoria**

The Rubinstein Club, of which Mrs. G. Harvey Self is the newly-elected president, inaugurated its fiftieth season at a luncheon on Nov. 10 at the Waldorf-Astoria. The duo-harpists, Gertrude Peterson and Lucy Lewis; Donald Dickson, baritone, and Eugene Barnett Price, pianist, were heard in recital on the afternoon of the same day.

This year marks the golden anniversary of the Rubinstein Club, of which Frank Kasschau is the conductor. A concert will be given by the organization on the evening of Dec. 21, musicals on Jan. 12 and March 9, and another concert on April 12.

PAUL PISK IN AMERICA

**Viennese Musician To Stay for Several
Months at League Invitation**

Dr. Paul Pisk, well known Viennese composer, conductor, pianist and musicologist, is making an extended stay in New York, having come to this country at the instance of the League of Composers. Noted particularly in the past few years as the founder of the Concerts of New Music in Vienna, which has since 1934 exchanged music with many countries including America, Dr. Pisk plans to find new American works for this season's series.

Two radio broadcasts are planned for him in December, one under the League's sponsorship with the NBC Music Guild on Dec. 10 at which he will play music by Bloch and will accompany Sylvia Alvers in songs by himself and Dorothy Westra in songs by Saminsky. The other is a CBS event on Dec. 21, when he will play his own compositions. Coaching and accompanying have also been part of his activities, and he will be heard as accompanist for Amy Ellerman, contralto, on Dec. 22 in the Town Hall.

As music critic, Dr. Pisk has been associated with many important Vienna publications, and he was at one time co-editor with Dr. Paul Stefan, Vienna correspondent for *MUSICAL AMERICA*, for the *Anbruch*, a musical magazine. His compositions include orchestral, chamber, piano and choral works, as well as many songs and piano pieces.

BEETHOVEN GROUP OPENS NEW SEASON

**Appreciative Audience Hears
Program of Varied Periods
and Styles**

The Beethoven Association inaugurated its nineteenth season with a varied and interesting program of music in the Town Hall on the evening of Nov. 16. The concert opened with a musically reading by the Kaufman-Bolognini-Britt Trio of the Beethoven Trio



Charles Hackett, Tenor, Was Soloist at the Beethoven Association's First Concert

No. 5, in D, Op. 70, No. 1—a spirited, melodic work, hardly to be numbered among the composer's masterpieces. In tribute to the memory of the composer, Ossip Gabrilowitsch's 'Elegy' was sympathetically played by Horace Britt, cellist, and Harry Kaufman, pianist. Charles Hackett was heard in a group of tenor solos selected from the songs of Handel and Debussy. His voice was heard at its best in Handel's somber 'O Sleep, Why Dost Thou Leave Me?' A chorus from the Schola Cantorum

of New York, conducted by Hugh Ross, opened the second part of the concert with commendable readings of Russian and Slovak folk-songs in settings by Kastalsky, Slavenski, and Bartok. The evening was concluded with music by a piano quartet including the following musicians: E. Robert Schmitz, piano; Remo Bolognini, violin; David Dawson, viola; and Horace Britt, cello. The Adagio from the Quartet, Op. 12, by Rubin Goldmark, was played in memory of the composer, who died early this year. The final number on the program was the Quartet No. 1, in C Minor, Op. 15, by Gabriel Fauré. This rarely heard but utterly delightful quartet deserves a better fate than remaining in a musical library accumulating dust. Within the closely-woven texture—so characteristic of the composer—are delightful melodies and subtly-shifting harmonies. The whimsical little Scherzo is a joy to hear.

The purposes and ideals of the Beethoven Association are too well known to be set forth again here. That the public appreciates devotion to the best in music was proved by the large and appreciative audience that attended this inaugural concert. S.

Salomon Kahan to Visit New York

Salomon Kahan, leading music critic of Mexico City, will spend the month of December in New York, reporting on musical activities here for his journal, *El Universal Grafico*, of Mexico City. Mr. Kahan is a member of the faculty of the National Teachers College of Mexico, and is well known for his lectures on music and the history of modern culture, as well as for several widely-read books written in the Spanish language. He is a native of Poland, but is now a naturalized Mexican citizen. The books include 'La Emocion de la Musica', recently published. While in the United States, Mr. Kahan will deliver several lectures on Mexico and modern Mexican culture.

Kleiber Settles in Lugano

Erich Kleiber has recently purchased a villa in Lugano, and has settled there with his family. G. DEC.

ALEXANDER RAAB

IN LOS ANGELES

January 4th, 1937

In addition to his usual lessons the eminent pianist will also teach

on the

MOOR DOUBLE KEYBOARD PIANO

Apply for lessons to

M. Ruckels
Room 717, 30 Rockefeller Plaza
New York, N. Y.

Similar Instruction

Begins in
NEW YORK
APRIL 26, 1937

Applications for lessons to:

Norma Brown
1131 N. Olive Drive
Los Angeles, Calif.

Moore Double Keyboard Pianos available for practise arrangements.



Westminster Choir School

Training Choral Conductors for
The Church, Civic Chorus, School and College
JOHN FINLEY WILLIAMSON, Pres. PRINCETON, N. J.

DELTA OMICRON NATIONAL MUSICAL SORORITY

NATIONAL PRESIDENT
ALMA K. WRIGHT
371 HOLLYWOOD AVENUE
DOUGLSTON, L. I.

CONCERTS IN NEW YORK

(Continued from page 26)

and the success of the events is well foretold by the size of the audience. Again all the patrician qualities of the violinist's art were in evidence, and it should suffice to say that Mr. Heifetz was at the top of his form.

Special notice must be taken, however, of the delicate gossamer of tone that enveloped Schubert's charming little work; of the sheer delight of beautiful phrasing and the quality of the emotion, sincere, but restrained from any approach to sentimentality, with which the Brahms was invested; and the effortless ease with which the violinist tossed off the brilliant and busy prelude of the Bach Partita. Mr. Heifetz is one of those rare masters of the bow who can make a solo violin work of the extent of Bach's partitas a purely musical excursion rather than a seeming stunt or interminable exercise.

The violinist's own transcriptions of the smaller works were in excellent taste. Particularly amusing were the Poulenc morsels, whimsical and capricious.

Mr. Bay was a devoted colleague, and, especially in the Brahms, provided a collaboration for the sake of true ensemble that was masterly to the highest degree.

Q.

Francis Moore Heard in Recital



Francis Moore

Francis Moore chose the Beethoven 'Waldstein' Sonata as the major item of his recital program in the Town Hall on the evening of Nov. 7, and led up to it through a Giga by Kammell, a Vivaldi-Bach Adagio, the C Minor Prelude and Fugue from the first book of Bach's Well-Tempered Clavichord, John Bull's 'The King's Hunting Jag', as arranged by Allen Spencer, and Schubert's B Flat Impromptu, Op. 142.

A natural nervousness clung to the opening numbers, and it was subsequently apparent that Mr. Moore was hampered by some indisposition, which had an effect upon the accuracy of his technical response. He was fortunate, however, in his tone,

which was of good quality at all times in the somewhat narrow range of dynamics within which he elected to keep most of his playing, and was particularly effective in lyric passages. His best playing of the evening was done in his sensitively adjusted performance of the Schumann Romance in F Sharp and in the Ravel Pavane.

In the 'Waldstein' the Adagio was the most successfully projected movement, the first suffering from the rhythmic instability that had been a disturbing element in some of the first group numbers, and a consequent lack of incisiveness, while the third was treated rather too impressionistically for Beethoven. Other works were a Prelude by Debussy, Ibert's 'Le petit âne blanc', and the Schumann Toccata. A good-sized audience was cordial in its response.

C.

Cobina Wright and Cecile de Horvath Honor Gabrilowitsch

Cobina Wright, soprano, and Cecile de Horvath, pianist, gave a joint recital in the Town Hall, on the afternoon of Nov. 9, in memory of Ossip Gabrilowitsch, with whom the latter studied. Mme. Wright, accompanied by Milne Charnley, offered an aria from Ravel's 'L'Heure Espagnole' and the same composer's 'Vocalise', as well as song groups in French, English, and Spanish. Miss de Horvath, who has not been heard in New York for some time, played works by Bach, Gluck, Chopin, Schubert, Scriabin, and others.

N.

Phil Duey Heard in Town Hall Debut

Phil Duey, baritone, popular with radio listeners, made a recital debut in the Town Hall on the afternoon of Nov. 8. The program began with four arias, from Bach's Christmas Oratorio, Lully's 'Amadis', Handel's 'Partenope', and Gluck's 'Iphigénie en Tauride'. These were followed by a group of the lesser Brahms, French songs by Duparc and Debussy, and two songs by de Falla, sung in French. The closing group was in English, two of the numbers being accompanied on the guitar by Richard Mc-



Phil Duey

Donough.

Mr. Duey surmounted the difficulties, especially the florid ones, of the first group with ease and clarity. The Brahms, although sung somewhat objectively, made an impression on the audience, which demanded an encore, the same composer's 'Meine Liebe ist Grün'. The singer's voice impressed as being more of a tenor than a baritone in quality, but it was at all times capable of expressing his intentions in the matter of interpretation. Too much praise cannot be bestowed upon the accompaniments of Bela Rosza, which were the most deft and sympathetic heard in a long time.

H.

Irene Ruppert Makes First New York Appearance



Irene Ruppert

Irene Ruppert, a pianist of obvious gifts and excellent schooling, made her first appearance in New York in a recital in the Town Hall on the afternoon of Nov. 10. The performer, who has been heard extensively in this country and in Europe, began her program with a Concerto in G Minor by Bach-Vivaldi, following this with a fugue from the Well-Tempered Clavichord, the Brahms C Major Sonata, Op. 1, Schumann's 'Papillons', and, as a closing group, an Intermezzo by Reger, the Liszt-Paganini A-Minor Etude, and the Liszt E-Major Polonaise.

Although there were moments of understatement, as in the Bach Fugue, volume was achieved without forcing in louder passages. In general the tone quality was good, and the technical facility was at all times equal to the demands of the program. Miss Ruppert has, moreover, an individual and agreeable personality. Further appearances, after this highly auspicious beginning, should be awaited with interest.

D.

Dorothy Minty Plays Weighty Program

Dorothy Minty, violinist. Celius Dougherty, accompanist. The Town Hall, Nov. 11, afternoon:

Sonata in E.....Händel
Concerto in D Minor.....Sibelius
Sonata in G, Op. 78.....Brahms
'Poema Autunnale'.....Respighi
'Roumanian Dances'.....Bartok-Szekely

Because the procession of vaporous and imponderable debutants passing the footlights in Manhattan is so incredibly long and so incredibly dreary, the advent of a new performer of real musical significance becomes an occasion for thanks-giving and fancy phrase-making. Miss Minty, who comes from California, possesses the true artistic substance in virtually all its ramifications. To begin with, she has a remarkable physical mastery of the fiddle. Her intonation, whether in single tones, in double stops,



Dorothy Minty

or broken chords, was perfect; her tone was a pleasing one, though wanting occasionally in variety; her bow arm did lackey service for her without revolt, and her harmonics were clear as the proverbial bell.

Over and above these things, however, were her intellectual maturity and her un-failing grasp of tonal language. She communicated to her audience definite and tangible news from the composers. The dark, craggy, somehow Franckian concerto of Sibelius, which Mr. Tovey thinks should become as popular as the concertos of Bruch and Mendelssohn, was delivered by Miss Minty with remarkable understanding and virtuosity. It is a difficult work in

which to play all the notes, let alone to interpret. The Brahms and the Händel sonatas, likewise, were well-styled and ably performed. There were times when one wished the violinist had a little more physical strength at her command to give breadth and virility to the masculine phrases; but within her frame, Miss Minty accomplished what must be called an excellent job. There was a large audience.

R.

Lanny Ross Enters Recital Field



Lanny Ross

Lanny Ross, tenor, who is said to have won his spurs first as a member of the Yale Glee Club, and who later appeared in Juilliard Opera productions before becoming a highly popular radio artist, gave his first recital in the Town Hall on the afternoon of Nov. 15, with Walter Golde at the piano.

Mr. Ross's audience was one of size and unusual enthusiasm, and he was accorded a highly gratifying reception. Choosing the extremely difficult 'Waft Her, Angels', from Handel's 'Jephtha', for an opening number, Mr. Ross was at once in rapport with his audience. The trite 'Pretty Creature' was made tolerable by his good singing of it; and two Purcell works, one of them the florid air from 'The Indian Queen', were well projected. In a German group, Wolf's 'Anakreons Grab' and the Schumann 'Ständchen' were well sung. In the French group, Ferrari's 'Le Miroir' was beautifully given, and the audience would gladly have had a repetition of the Pierné song about the three little white cats and the soup tureen. The Irish melody 'Lady, Be Tranquil', with its rapid patter, had to be repeated, and there were additions at the end of the program.

It would seem that Mr. Ross has a future in this new field. The voice is pleasing in quality and well used, especially in the medium register. His enunciation was admirably clear in all the tongues represented, and especially so in the English songs.

H.

Frederica Fricken Gives First Recital in Steinway Hall

Frederica Fricken, soprano, chose a program largely from unfamiliar works for her New York debut recital in Steinway Hall on the evening of Nov. 9. Two Purcell songs, one to words from Spenser's 'The Faery Queen', displayed ability to cope with difficult florid music. Four Schubert Lieder were well given, though

(Continued on page 31)



MLLE. THÉRÈSE
QUADRI

Ambassador of Happiness

Comique Opera Soprano
Hotel Chesterfield, N. Y. C.

RUTH MILLER
CHAMLEE

(Mme. Mario Chamlee)

ART OF SINGING

200 W. 57th St., New York City COL. 5-1140

VINCENT V.
HUBBARD

Successor to Arthur J. Hubbard
Assisted by Mrs. Vincent V. Hubbard
240 Huntington Avenue Boston, Mass.
Mondays and Tuesdays at the David Mannes
School of Music, 157 E. 74th St., N. Y. C.

PRO ARTE QUARTET OF BRUSSELS in America

Exclusive Management: ANNIE FRIEDBERG, 250 W. 57th St., New York

Feb., Mar., April, 1937

(Victor Records)

CHARLES
HAUBIEL Pianist - Composer - Lecturer
Professor Music, New York University
41 West 51st Street - New York
Telephone: BUCKminster 2-9337

ADOLF SCHMID
Institute of Musical Art, Juilliard School of Music, New York City

ELLIOT GRIFFIS
Composer
132 East 19th Street New York City

LOIS
BANNERMAN HARPIST
Now Booking
Met.: National Music League
113 W. 57th St. New York, N. Y.

PAUL REIMERS - Art of Singing -
Faculty: Juilliard Graduate
School and Institute
of Musical Art
Private Studio: 57 West 46th St., New York

CONCERTS FOR CHILDREN Hazel
817 Steinway Hall Griggs

RADIO:

By WARREN H. POTTER

IN January of 1926 plans were afoot for the establishment of an organization to be called the National Broadcasting Company. New studios were being built and five other stations were hooked together for an experimental broadcast from Madison Square Garden. One of the ballrooms at the old Hotel Waldorf Astoria of Peacock Alley fame, was transformed into a broadcasting room for the gala inaugural program. Shouting was often necessary before the microphone in those days and loudspeaker cones were installed to reinforce the voices of performers.



Dr. Frank Black

Those who took part in that first program were Dr. Walter Damrosch, Harold Bauer, Cesare Sodero, conducting a light opera company; Mary Garden, Albert Stoessel, Tita Ruffo, Will Rogers, Dr. Edwin Franko Goldman, Weber and Fields, and numerous dance orchestras.

Now, ten years later to a month on Nov. 15, NBC, a strapping adolescent straddling the North American continent, celebrated its tenth birthday party with a world salute available over 102 stations throughout the United States, Hawaii and Canada. Across the Pacific by short wave Hawaii sent its traditional greeting from Waikiki beach through the medium of ukuleles and steel string guitars; a program that originated from the Royal Palace at Amsterdam in Holland included the performance of the Dutch national anthem on the Royal Palace chimes by a carillonneur, with additional music furnished by the Royal Male Choir, and from Switzerland came traditional folk music. Almost all the other great countries of the world also greeted the tencandle organization with a series of special broadcasts including music by the leading opera stars and symphony orchestras of Europe.

On the evening of the same day Frank Black conducted the NBC symphony in a special anniversary concert devoted to the most part to the works of American composers. A symphonic picture, 'Hollywood', written by Robert Russell Bennett, under

NBC Has a Ten-Candle Birthday and Remembers the American Composer — A Little History, Random News and Notes

a commission by the League of Composers, was given its world premiere and the late Henry F. Gilbert's 'Riders to the Sea'; Hans Spialek's Sinfonietta in four movements, dedicated to the conductor, and Ferde Grofé's 'Symphony in Steel', which was given its radio premiere, were played. Dr. Black selected works by Bennett, Spialek and Grofé because they were arrangers and orchestrators before becoming composers. All three were heard in interviews during the program.

Frank Forest, tenor, is one of the weekly attractions on the Camel 'Caravan' hour, giving weight to a light program. He was the soloist in an attractive musical vignette based on J. Strauss's waltzes with Francia White, soprano, on Nov. 3.

Even serious music has its more facetious moments and "swing fugues", which Mark Warnow and his orchestra introduced last year will be a feature of his new CBS series. They are written by Raymond Scott, pianist-composer, and are said to give a "new dimension to jazz". Dwight Fiske, whose first composition he proudly announced to his family at the age of four as 'Texas Tornado', is composing a series of 'Fables in Rhythm' for the same program. The pictures evoked are said to be so exact and detailed that no lyrics will be employed in unfolding the fables. The musical raconteur's technique is probably more than equal to cope with his ideas, for he has composed three symphonies, one of which was performed by the Paris Orchestra and his song 'The Bird', was a favorite in the concert repertoire of Geraldine Farrar.

John Charles Thomas was soloist on the General Motors broadcast on Nov. 15 from Carnegie Hall, singing the 'Credo' from 'Otello' and three slight songs including Sanderson's 'Green Pastures', Malotte's 'Song of the Road', and Wolfe's 'Sailor Man'. Erno Rapee conducted works by Tchaikovsky, Infante, Dukas, Bach and Glinka. The preceding week Helen Jepson, the Metropolitan Opera Chorus, G. M. Symphony and Mr. Rapee offered an excellently balanced program. Arias by Puccini and Massenet were the soprano's portion of the proceedings, and the symphony played among other items two of Debussy's works for piano transcribed for orchestra, 'The Girl with the Flaxen Hair' and 'Arabesque' No. 2.

'The Stainless Show', a new series of musical presentations, will be sponsored by the Allegheny Steel Company in the interests of its product, stainless steel. The title sounds like a compliance with the recent campaign to "keep the air clean." However the fifteen minute program starring Mario Cozzi, baritone, with a musical ensemble under Joseph Stopak, is a welcome addition to the air. It will begin on Nov. 27, from 7:15 to 7:30 p.m., and be heard every Friday over the NBC-blue network.

Bruno Walter will conduct the Vienna Symphony in a transatlantic concert from Austria to America on Nov. 27 over NBC with Wagner and Beethoven as the composers represented. . . . The Curtis Institute of Music broadcasts continue over CBS every Wednesday from 4:00 to 4:45. . . . The Cleveland Orchestra under Artur Rodzinski began a series presented by the NBC Music Guild on Nov. 18. The hour will be heard every Wednesday afternoon up to and including Jan. 11. . . . Marcia Davenport, novelist, essayist and music critic, has been the commentator for the San Francisco opera broadcasts. . . . Note

for Thanksgiving: A musical picture of a legion of turkeys having their last fling before going to market, (a sort of drumstick parade) framed by a modern arrangement of 'Turkey in the Straw', will feature the holiday setting of the Musical Camera broadcast to be heard over an NBC-red hookup on Nov. 22.

Design for lovers of chamber music: The Library of Congress Chamber Musicales under the auspices of the Elizabeth Sprague Coolidge Foundation of the Library of Congress will be broadcast on Dec. 2 and 16, Jan. 6 and 27 over NBC. The Coolidge Quartet began a series of broadcasts of the chamber music works of Johannes Brahms on Nov. 17 over a CBS chain. Their future programs will be aired on Nov. 24, Dec. 1, 3, 8 and 10. The Budapest String Quartet will make its second appearance on the NBC Music Guild on Nov. 24.

CALIFORNIA LISTENERS PREFER BETTER MUSIC

Six Contest Winners of Statewide Radio Tournament Play Music of a Classical Nature

LOS ANGELES, Nov. 20.—California listeners have shown a preference for classical over popular music in a recent tournament conducted by 'California Hour', a popular Pacific Coast radio program. For the last seven months this program has been conducting a far-flung search for a new star of radio, sending talent scouts into every community of the state.

Each week six amateur and professional acts were broadcast, representing the best of community talent, and listeners on the Columbia-Don Lee network chose the winners by mail. The total number of artists auditioned throughout the state exceeded 15,000. Of these, six finalists survived. Every one of the six performed music of the better genre.

Hollace Shaw, coloratura soprano, who received the greatest number of votes, sang the Swedish folksong, 'When I Was Seventeen'; Frank Tavaglione, baritone, sang the 'Credo' from Verdi's 'Otello'; Steen Skonhott, baritone, sang 'When the Flame of Love' from Bizet's 'La Jolie Fille de Perth'; Dorothy Marie Wade, child violinist, played Kreisler's 'Caprice Viennois'; Ernest Gloe, accordion player, his transcription of Rimsky-Korsakoff's 'The Flight of the Bumble-Bee', and Nicholas Angelo, tenor, sang 'Vesti la Giubba' from Leoncavallo's 'Pagliacci'. The selection of these artists by the radio audience of California was believed to be a significant choice by Jack Runyon, producer of 'California's Hour', and Dema Harshbarger, who is head of the Artist's Service of NBC in Hollywood.

NATIONAL SYMPHONY AIDS BALLET RUSSE

Organizations Collaborate in Two Washington Programs — Concerts Continue

WASHINGTON, D. C., Nov. 20.—The Ballet Russe de Monte Carlo, starting its fourth American tour, came to Washington on Nov. 11, and for two nights played before larger audiences than it has ever had in the Capital. This year, appearing in joint performance with the National Symphony, the dancers staged their programs in Constitution Hall. For the standard numbers on its repertoire the Ballet was, as usual, heartily applauded, but the company made a great hit with the new ballet, Massine's interpretation of the Berlioz 'Symphonie Fantastique'. Efrem Kurtz conducted.

Hans Kindler, conductor of the National Symphony, took the baton for the most impressive number on the second night's program. He conducted 'Choreartium', the Ballet's interpretation of Brahms's Fourth Symphony. Antal Dorati led the eighty-piece orchestra and the dancers in 'Les Sylphides', and 'Aurora's Wedding'.

Soloists with Symphony

The Ballet performances came in the second week of the National Symphony's midweek concerts. The series of eight midweek appearances was inaugurated on Nov. 4 with a colorful program in which Dr. Kindler presented Guiomar Novaes, Brazilian pianist, as soloist. Mme. Novaes appeared with the orchestra in the Beethoven Concerto No. 4, to which she gave a spirited reading. Dr. Kindler conducted Schumann's Fourth Symphony.

With the assistance of Blanca Renard, Chilean pianist, the National Symphony on Nov. 15 gave Washington its first hearing of 'Burleske', a work for piano and orchestra by Richard Strauss. This interesting performance appeared on a Strauss-Wagner program, which also included 'Tod und Verklärung', and excerpts from 'Die Meistersinger', 'Die Walküre', and 'Tristan und Isolde'.

JAY WALZ

The Hellenic Conservatory in Athens recently gave the first performance in Greece of Schumann's dramatic cantata, 'Paradise and the Peri'.

GANZ

NBC ARTIST SERVICE

George Engles, Managing Director
30 Rockefeller Plaza New York

ELEANOR
STEELE
Soprano

ALL-DUET PROGRAMS
HALL

CLOVIS
Tenor

Management:
RICHARD COPLEY
113 W. 57th St., New York

EUGENIA

BUXTON

AMERICAN PIANIST

Concert Management: Arthur Judson, Inc., Steinway Bldg., New York



M A X **ALTGLASS**
TENOR METROPOLITAN OPERA CO.

ONLY TEACHER
of MARIA MÜLLER
International Star, and Other METROPOLITAN and EUROPEAN CELEBRITIES
415 Central Park West ACADEMY 2-6601

ARTHUR WARWICK

PIANIST AND TEACHER
Studio: Steinway Building 113 West 57th Street, New York
Phone: Circle 7-4780

HARTFORD WELCOMES PHILADELPHIANS

Capacity Audience Present at Opening Concert of Bushnell Series

HARTFORD, Nov. 20.—The Philadelphia Orchestra, with Eugene Ormandy conducting, opened the Bushnell concert series on Oct. 21. A capacity audience heard this program: Prelude and Fugue in F Minor, Bach-Cailliet; Schubert's Seventh Symphony; 'Fête-Dieu à Séville,' by Albeniz-Arbo; and Debussy's 'La Mer.' Mr. Ormandy's first appearance in Hartford made a deep impression.

Rosa Ponselle opened the fourteenth

season of Kellogg concerts in gala style on Oct. 25 at Bushnell hall, giving lavishly of her glorious talents. Stuart Ross was a sterling accompanist and soloist. Walter Dawley assisted at the organ in one number.

The Young Artists Group of twelve German musicians gave a long and extremely interesting program of sixteenth and seventeenth century music, both vocal and instrumental, in Knights of Columbus Hall on Oct. 25, under the auspices of the Carl Schurz Unit, Steuben Society of America. The instruments used, typical of these two centuries, had in many cases been made by the musicians themselves after old specifications.

Hartford Composers Fare Well

The chamber-music series sponsored by the Glee Club of St. Joseph College opened on Oct. 27, when Ralph Kirkpatrick presented an all-Bach program upon the harpsichord, including the Chromatic Fantasy and Fugue, Italian Concerto, and Goldberg Variations.

Hartford composers are faring well this fall. Ralph L. Baldwin's new anthem 'Canticle of the Sun' was sung at Emmanuel Church, Baltimore, recently. Several performances in Hartford and vicinity will soon be given a new suite in the style of Handel, for violin and piano, composed by Robert H. Prutting for Mr. and Mrs. Vincent J. Maramarco, and edited by Hugo Kortschak of the Yale School of Music. The suite, in A Minor, includes a Prelude, Siciliano, Gavotte, Air, and Gigue.

Alfred Cohn of the Hartt School of Music faculty has made free transcription of a Ciaccona by Tommaso Vitali for modern orchestra. The work was programmed by George King Raudenbush of the Harrisburg Symphony on Oct. 20.

Robert Doellner, of the Hartford School of Music faculty, was honored when his new composition for string orchestra and piano, 'A Poem' (based on Shelley's poem 'A Lament') was included by Howard Hanson in the symposium of new American music at Rochester during the week of Oct. 26.

JOHN F. KYES

ROSA PONSELLE SINGS PROGRAM IN WORCESTER

Her Appearance Marks Opening of
Civic Series—Carola Goya
Dances at Clark

WORCESTER, Nov. 20.—Rosa Ponselle's recital opened the Civic Concert Series before a capacity audience in the Auditorium on Oct. 19. The soprano was in splendid voice, and she granted eight encores. Stuart Ross contributed admirable accompaniments and solo groups. W. Karl Lations, incoming president of the association, presented on its behalf an engraved watch to Rev. Thomas S. Roy, who concluded six years of service.

Carola Goya, Spanish dancer, was presented in the Fine Arts Course at Clark University on Nov. 4 in a program of her own creations. The co-artists were Beatrice Burford, harpist, and Norman Secon, pianist. Dr. Loring H. Dodd, director of the course, has again received applications for tickets far beyond the hall's capacity.

The Worcester Chamber Music Society presented this program, its first of the season, on Oct. 25; 'Suite Antique,' by Albert Stoessel, played by Myrtle Olson and Georgette Savaria,

violinist, and Mildred Erickson, pianist; two choral-preludes of Bach, (transcribed for piano by Busoni), Harrison S. Prentice, Sonata in C Minor for violin and piano, by Grieg, played by Martha Ashworth and Walter W. Farmer.

J. F. K.

FIVE RECITALISTS HEARD IN BUFFALO

Bonelli, Flagstad, Chamlee, Miller, and Novaes Appear in Concerts

BUFFALO, N. Y., Nov. 20. — The musical season began on Oct. 11 in Elmwood Music Hall with a recital by Richard Bonelli, baritone of the Metropolitan Opera, under the auspices of the Concert Bureau, Inc. The program made heavy demands on the versatility of the singer. It ranged from a Handel air to Rossini's 'Largo al factotum'; from 'Mainacht' by Brahms to Mattiesen's 'The Hen and the Carp.' A group of Wolf Lieder and French songs were also given. Ernst Victor Wolff supplied superior accompaniments. On Oct. 20 the same management presented Mario Chamlee, tenor, and Ruth Miller, soprano, in joint recital. Two duets, one from 'Madama Butterfly' and another from 'La Bohème,' were included.

On Oct. 13, Kirsten Flagstad made her Buffalo debut in the opening concert of the Zorah B. Berry series. The glorious art of the prima donna held a capacity audience spellbound. She was given a veritable ovation. Two Wagner arias, 'Elsa's Dream' from 'Lohengrin' and 'Du bist der Lenz' from 'Walküre'; compositions by Strauss, Grieg, Jordan, Marx, and songs by Head, Charles, and Bridge were among the offerings. Edwin McArthur provided accompaniments of consummate artistry. The second concert of this series, Oct. 27, presented Guimar Novaes, pianist, who was heartily received by a large audience.

ETHEL McDOWELL

UTICA MUSICAL GROUP ENDS DRIVE FOR FUNDS

Civic Society Also Sets Concert Dates—
School Students Will Be Chosen
For Scholarships

UTICA, N. Y., Nov. 18.—The Civic Musical Society has just completed its campaign for \$2,500 needed to augment funds supplied by the Thomas R. Proctor estate for the 1936-37 season. Concert dates were set definitely for Nov. 19, Jan. 21, March 11, April 29. Late in October the board elected officers. Thomas Brown Rudd will serve as president for another year. Other officers are: vice-presidents, Johannes Magendanz, Mrs. Franklin J. Ely, Mrs. William F. Dowling, George Wald, Mrs. Harold V. Owens; secretary, Joseph Vespasiano; treasurer, Harry R. Gosling; assistant treasurers, Peter Cappelli, Wilbert Roberts; chairman of the finance committee, Harry Markson.

Roland E. Chesley was elected a member of the Curran Scholarship Board, and was assigned to take charge of the selection of eight students this fall from the public schools, who will be granted scholarships from the fund. Thus far thirty young musicians have made applications.

The Little Symphony, made up of forty instruments, and organized by Eugene Gantner is playing at the Stanley. Harold Bauer, pianist, has accepted

an invitation to become an honorary member of Mu Pi Delta, Colgate University musical fraternity. He will play there April 20. Helen Jepson is scheduled to sing there on March 23, and the Vienna Choir Boys will appear earlier in the season.

E. K. B.

Walter Mills to Give N. Y. Recital

Walter Mills, baritone, who is giving a New York recital, the first in several years, on Monday afternoon, Nov. 30, in the Town Hall, was to appear in his own recital in Boston on Nov. 19. In February and March he will have a southern tour in Florida, singing in Miami with orchestra, Winter Park, Daytona Beach, Saratoga, St. Petersburg and Tampa. At some of these concerts he will appear with Julia Peters, soprano.

Arthur Alexander VOICE

By Appointment Only
400 East 57th St., New York
Wickersham 2-9292

Harriot Eudora Barrows

TEACHER OF SINGING
New York: 138 West 58th Street, Ctr. 7-3958
Boston: Wednesdays, Thursdays and Fridays,
541 Boylston St. (Copley Sq.), Kenmore 1164

Ruth Bradley

Piano Instruction, beginning or advanced
Accompanist—Coach
Studio: 817 Steinway Hall, 113 W. 57th St.
Phone: CIfrele 7-2916 New York

Leon Carson Teacher of Singing

Repertoire — Program Building
160 W. 73rd St., N. Y. City TRal. 7-6700
Out of Town Studio, Nutley, N. J.

Ernest Carter

COMPOSER — CONDUCTOR
Address: 115 East 69th Street, New York
Telephone: Rhinelander 4-8623

Harriet Foster CONTRALTO

Voice builder - Repertoire - Coach
Studio: 140 East 52nd St., - New York
Phone: Wickersham 2-5537

Marianne Genet — Composer

Hymn to the Night (Mixed or Women's Voices)
Published by Galaxy Music Corp., N. Y. C.
Personal address:
323 South Ave., Pittsburgh, 21, Pa.

Claude Gonvierre

PIANIST — COACH
170 E. 78th St., N. Y. REgent 4-1121
Director Piano Dep't. Ash Institute of Music, B'klyn.

Edward Harris

CONCERT ACCOMPANIST - COACH
Studio: 111 East 37th Street, New York
Phones: LExington 2-3274, LExington 2-8258

John Alan Haughton

TEACHER OF SINGING
73 West 11th St., New York
Phone ALgonquin 4-0067

Ruth Howell

Soprano—Dramatic Recitalist
Concert—Radio—Opera
1519 Winona Blvd. Los Angeles, Calif.

Edgar Stillman Kelley

COMPOSER

The Patterson Studios

Idelle Patterson — A. Russ Patterson
Voice Building - Repertoire - Coaching
326 W. 76th St., New York Phone ENd. 2-4616

Carl M. Roeder

TEACHER AT PIANO

607-608 Carnegie Hall, New York City

Arthur Rosenstein

COACH AND ACCOMPANIST

1843 North Cherokee Street, Hollywood, Calif.
Tele.: Hillside 3758

Lazar S. Samoiloff

VOICE TEACHER OF FAMOUS SINGERS
From rudiments to professional engagements.
Beginners accepted. Special teachers' courses.
610 So. Van Ness Ave., Los Angeles, Calif.

Edgar Schofield

TEACHER OF SINGING

Studio: 50 West 67th St., New York City
Phone ENdicott 2-9527

Alberto V. Sciarretti

Studio: 148 West 57th St., New York
Circle 7-5392

Frederick Preston Search

COMPOSER

CELLIST

CONDUCTOR

1303 Montgomery Street
San Francisco

Harry Reginald Spier

TEACHER OF SINGING

Studios: 210 Central Park South, New York
Telephone: Circle 7-1577

Maude Douglas Tweedy

TEACHER OF SINGING

Studio: 205 West 57th Street, New York
Telephone: Circle 7-1723

Emanuel Zetlin

VIOLINIST

Mondays and Tuesdays in New York
For particulars address 416 Queen St., Phila.

CONCERTS

(Continued from page 28)

'Der Stadt' is scarcely a song for a woman. Brahms, Wolf and Delius works completed the list, in all of which the singer's equipment proved excellent. Alderson Moberg provided sympathetic accompaniments. D.

Charlotte Symons in Her First Town Hall Recital



Charlotte Symons

Charlotte Symons, one of the younger singers at the Metropolitan, gave her first Town Hall recital upon the afternoon of Nov. 16, with the substantial artistic assistance of Arpad Sandor at the piano. The program fell into four groups, one each of songs in Italian, French, German and English.

The singing of the young soprano disclosed a fresh voice of pleasing timbre, light in texture, especially in the lower range, and of extended compass. It seemed smooth throughout its range, and in the main freely produced. There was some flattening of higher notes, and inadequate breath support handicapped both the phrasing and the carrying quality of some of the tones. That she is more at home as yet in operatic excerpts than in songs was attested by the fact that she sang most of her four arias, 'Sortita d'Ofelia' from Franco Faccio's 'Amleto', 'Depuis le jour' from Charpentier's 'Louise', 'Marietta's Lied' from Korngold's 'Die tote Stadt' and 'Splendid Audacity' from Henry Hadley's 'Cleopatra', more securely and effectively than any of the shorter numbers, with the exception of two or three in the Italian and French groups, and the Winter Watts 'Stresa'. Of interpretive penetration there was but little evidence, nor did there seem to be any attempt made to color the voice to the mood of the text. The German songs, Schubert's 'Gretchen am Spinnrad' and 'Die Post' and Richard Strauss's 'Einserlei' and 'Schlechtes Wetter', suffered most in consequence, especially since the German pronunciation was particularly faulty.

The program further included Torelli's 'Tu lo sai', Salvador Rosa's 'Star Vicino', Respighi's 'Venitelo a vedere' and 'Veni di la lontan lontan', an old French Musette and 'Mes belles amourettes', Debussy's

'Green', Bachelet's 'Chère Nuit', the Old English 'Have You Seen But a Whyte Lilie Grow'? John Bartlett's 'Whither Runneth My Sweetheart?' and Edward Horsman's 'The Bird of the Wilderness'. C.

Maria Carreras Reappears in Recital



Maria Carreras

For her recital in the Town Hall on the afternoon of Nov. 17, after an interval of several seasons, Maria Carreras arranged a program of essentially solid character, with only a short group at the end as a sop to lighter tastes. Beethoven contributed both his Thirty-two Variations in C Minor and his 'Appassionata' Sonata, Op. 57; Brahms followed with his Sonata in F Minor, Op. 5; and, finally, Ravel's 'Jeux d'eau', Busoni's Fantasia on Bizet's 'Carmen' and Albeniz's 'Navarra' were grouped together.

The Italian pianist's playing in the past has commanded high respect for the substantial technical equipment it is based upon and the musical intelligence with which it is informed, and these qualities were again in evidence from the start of the program with a vital and full-blooded performance of the Variations. Her best playing of the afternoon, apart from this, was done in the last group, especially in the Ravel number and the Busoni Fantasia.

The Beethoven and Brahms sonatas, although approached with the authority of artistic maturity and fundamental understanding of style, did not prove to be in every respect congenial to Mme. Carreras's Latin temperament. The more lyric passages of the Brahms, it is true, stood out in high relief, and a definite poetic mood was achieved in the Andante, but the rugged heroic element in the first movement was missed and the Scherzo was heavy and without rhythmic buoyancy. Of the 'Appassionata's' three movements the last was the most potentially projected, the first, which needed a more intense emotional response, being marred, too, by a tendency to clip the beats, a vagary noticeable elsewhere in the program as well, while the Andante, like parts of the Brahms, would have been enhanced by a more beautiful texture of tone. That the artist's playing found much favor with her audience was amply demonstrated by the applause she received after every number. C.

Alice Mock and Herbert Carrick in Joint Recital

Alice Mock, soprano; Herbert Carrick, pianist. Solon Alberti, accompanist. Town Hall, Nov. 18, afternoon:

Pastorale; Capriccio.....Scarlati
Sonata in E Flat, Op. 27, No. 1.....Beethoven
Mr. Carrick
'Lungi dal caro bene'.....Sarti
'Fingo per mio diletto' (arr. by Pauline Viardot).....Old Italian
'Air of Constance', from 'Il Seraglio'.....Mozart
Miss Mock
Rhapsodie in F Sharp Minor.....Dohnányi
Mouvements Perpetuels.....Poulenc
Nocturne in C Sharp Minor; Valse in A Flat, Op. 42.....Chopin
Mr. Carrick
'Extase'; 'Fantoches'.....Debussy
'Guitars et Mandolines'.....Grovez
'The Buckle'.....Bliss
'The Night Is But a Mirror'.....Mortimer Browning
The Gypsy'.....Alberti
Miss Mock

Miss Mock, a Californian, who has been a member of the Chicago Civic Opera, made her first New York appearance on this occasion, revealing the possession of a voice of the pure flute-like quality, rather tenuously light in volume but well placed and easily produced. Hampered by nervousness at the outset, she soon gained command of her resources and disclosed a good sense of style in her singing of the Mozart air especially, to which she added one from the same composer's 'Marriage of Figaro'. Her execution of florid passages was clean and neatly accurate and her high tones were always securely on



Herbert Carrick



Alice Mock

pitch and comfortably taken and released. All the more pity that the needed tonal power was not available for the climactic passages in the songs of her second group, but she did effective singing here, nonetheless, notably in the Debussy, Bliss and Browning songs. Solon Alberti gave her able support at the piano.

Mr. Carrick used his fluent finger technique to good advantage in the Scarlati numbers, but his performance of the Beethoven sonata was external and somewhat boisterous. This external and impersonal approach, which was detrimental to the Dohnányi Rhapsodie and Chopin nocturne also, was, however, happily in place for the Poulenc pieces and the added 'Ritual Fire Dance' of de Falla, his vital playing of all of which indicated a special flair for that style of music.

A cordial audience accorded both Miss Mock and Mr. Carrick much applause. C.

John Carroll Gives Eleventh Annual Recital

John Carroll, baritone, was heard in his eleventh annual recital in the Town Hall on the evening of Nov. 10, with Rhea Silberta at the piano. Mr. Carroll's program was a lengthy one, and, with the exception of a group by Rabey, Debussy, Hüe, Grovez, and Reuschel, was all in English. The singer, in excellent voice, made his customary good impression with several Irish songs, which were sung in good style to which his clear diction contributed much. Songs by Miss Silberta, and one in manuscript entitled 'Caliban in the Coal Mines', by Alberti, earned especial applause. 'It Is Enough', from 'Elijah', was particularly

well done. Mr. Carroll sustained throughout his program the impression of fine musicianship that has always made his recitals interesting. His audience was enthusiastic, and demanded a number of encores. N.

Marga Waldron Returns in Dance Program

Marga Waldron, dancer, lately returned from a tournee in Europe, appeared at the Guild Theatre on the afternoon of Nov. 8. Miss Waldron offered a widely diverse list of items, ranging from classic ballet to modern interpretative dances, in all of which she was received with enthusiasm. Several dances of a folk character, notably a Russian one, 'Manyal', and a 'Danse Tzigane', had to be repeated. By request she gave 'The Swan', making a favorable impression. Eleanor Mangum played piano solos by Brahms, Granados, and de Falla, and, with Aaron Twardowsky, 'cellist, and Bernard Kundel, violinist, provided accompaniments for the dances. D.

Jean Borloz, Tenor, Makes Debut

Jean Borloz, tenor, gave a debut recital in Steinway Hall on the evening of Nov. 11, assisted by his teacher, Maurice Lafarge, who also played the accompaniments.

Mr. Borloz disclosed a light voice of pleasing quality, and he sang with considerable style. His program included arias from 'Oberon', 'Don Giovanni', 'Iphigénie en Tauride', 'Judas Maccabaeus', 'Le Roi d'Ys', 'Manon', and 'Werther'. There were also songs in German, French, and English. Mr. Lafarge played works by Saint-Saëns, Weber, Mason, and Debussy. D.

Samuel Carmell Plays in Town Hall

Samuel Carmell, a violinist whose playing was markedly energetic and of a youthful vitality, gave his debut recital in the Town Hall on the evening of Nov. 13. While strength of tone and robust quality of performance characterized his interpretations by a fresh approach to time-honored compositions, in a work like the Mendelssohn Concerto his exuberance often led to an impetuosity foreign to the innate elegance of that composer.

The remarkable surety and self-possession of Mr. Carmell, however, stood him in good stead in the Tartini-Kreisler Fugue

(Continued on page 32)

BERNARD U. TAYLOR
Institute of Musical Art of the Juilliard School of Music
Address: 464 RIVERSIDE DRIVE, NEW YORK

Teacher of Voice
and Group Voice
Private Lessons

MARGA WALDRON
Mgt. Milton Bendiner
AMERICAN DANCER
Steinway Bldg., New York

Lillian GUSTAFSON SOPRANO
Opera - Concert - Oratorio
Address: 36th Floor
1450 Broadway, N. Y.

KATE S. CHITTENDEN Pianoforte
Repertoire
Appreciation
853 SEVENTH AVENUE, NEW YORK. TEL. Circle 7-5329

ROMANI Teacher of **PONSELLE**
Studio: 244 Riverside Drive, New York City Phone: RIv. 9-6910

BARBARA BLATHERWICK PUPILS ACCEPTED
The Italian Bel Canto founded
on the Principles of
Manuel Garcia
RECITAL—COLORATURA SOPRANO—OPERA Studio: 43 Fifth Ave., N. Y.
Athenaeum Concert Management, 113 W. 57th St., N. Y. Tel. GRamercy 8-8382

ROXAS Teacher of **JAN PEECE**
(Leading Tenor of Radio City Music Hall)
and many other famous artists.
Address: 160 West 73rd Street
New York, N. Y. Tel. TRafalgar 7-3995

London Times: "If there were more of his mind and talent, the organ might be saved. . . ." **FOX** N. Y. C.: "One of America's Princes."
Chicago: "Phenomenal Mastery."
Mgt. Bernard Laberge
2 West 46th St. New York

BELLE JULIE SOUDANT TEACHER OF SINGING
Faculty: Institute of Musical Art of Juilliard School of Music
Studio Address: 158 West 58th Street, New York



The Child's Health Today
is the
NATION'S HEALTH TOMORROW



The National, State and Local Tuberculosis Associations of the United States

Obituary



Horatio Connell

PHILADELPHIA, Nov. 17.—Horatio Connell, baritone, and teacher of singing, who numbered Rose Bampton, of the Metropolitan Opera, and Nelson Eddy among his pupils, died here in the Hahnemann Hospital yesterday, following a heart attack in his studio.

Mr. Connell, who had been on the staff of the Juilliard Graduate School of Music in New York since last year, was born in Philadelphia on March 15, 1876. He studied singing with Stockhausen in Germany from 1900 to 1904, and made his professional debut in that country in the latter year, touring widely as a Lieder singer, and being heard in England also. In 1909, he returned to America, and immediately attained prominence in concert and oratorio, singing at a number of the important festivals. He was frequently heard with the Bach Choir in Bethlehem, and appeared as soloist with leading orchestras in various parts of the country.

Mr. Connell was a member of the summer faculty of the Peabody Conservatory, Baltimore, in 1915, and of the winter staff of the same institution from 1919 to 1921. In 1916 he became head of the voice department at the Chautauqua Institute at Chautauqua, N. Y., a position he held until his death. He was for several years a member of the faculty of the Curtis Institute of Music here. He was chairman of the department of relief for deserving musicians of the Theodore Presser Foundation, and a member of other important musical organizations. He married Blanche Dobbins of this city in 1901. His wife and several brothers and sisters survive him.

Edward German

LONDON, Nov. 15.—Edward German, composer, upon whom, to a certain extent, the mantle of Sir Arthur Sullivan fell, died at his home here on Nov. 11. He was born at Whitchurch, Shropshire, Feb. 17, 1862, his name being originally Edward German Jones. He was educated at Bridge House School in Chester, and, after study in Shrewsbury, went in 1880 to the Royal Academy of Music, here, where he studied organ with Steggall, and violin with Weist-Hill and Burnett. He won the Charles Lucas medal in 1895 with a Te Deum. An operetta, 'The Rival Poets', was given in St. George's Hall in 1886. For the next few years he was engaged as an orchestral violinist. In 1888, while he was musical director at the Globe Theatre under Richard Mansfield's management, his incidental music to 'Richard III' was so well received that Irving commissioned him to write a similar score for his production of 'Henry VIII'. It is upon this that German's popularity largely rests.

When Sir Arthur Sullivan left his 'The Emerald Isle' unfinished at his death in 1901, German completed the score with

such success that his 'Merrie England' was also given at the Savoy. His other light operas, all of which were melodious and well constructed, were 'The Princess of Kensington', 'Tom Jones', and a version of Gilbert's play 'Fallen Fairies'. He also left two symphonies, several symphonic suites, chamber music, and incidental music to various dramatic productions, as well as songs and piano works.

Edgar S. Stowell

PLEASANTVILLE, N. Y., Nov. 12.—Edgar S. Stowell, violinist, and head of the Bronx House Music School since its foundation in 1911, died at his home here on Nov. 10. He was a member at one time of the violin section of the New York Symphony, and had taught at the Horace Mann School and Columbia University. He was born in Elmira, N. Y., in 1878, and at one time was a pupil of Joachim in Berlin.

Louis F. Geissler

NORTHPORT, L. I., Nov. 15.—Louis F. Geissler, a music publisher in San Francisco at the turn of the century, and later a director of the Victor Talking Machine Company, died suddenly of a heart attack at his home near here, yesterday. He was born in Evansville, Ind., in 1861, and was at one time connected with Sherman Clay & Co., in San Francisco.

August Helleberg

NEWARK, N. J., Nov. 18.—August Helleberg, tuba player, who had been a member of the New York Philharmonic under Theodore Thomas and of the New York Symphony under Leopold Damrosch, died here in a hospital yesterday in his seventy-sixth year. He also played in the orchestra of the Metropolitan Opera House, and more recently in radio organizations.

"Caramba" (Luigi Sapelli)

MILAN, Nov. 12.—Luigi Sapelli, known throughout the operatic world as "Caramba", who had been scenic director of La Scala for many years, died here yesterday in his seventy-second year. He had, at various times designed sets and costumes for most of the great opera houses, including the Metropolitan and the Paris Opéra.

George B. Van Santvoord

YONKERS, N. Y., Nov. 12.—George Bancroft Van Santvoord, formerly flutist in the Boston Symphony, and more recently connected with the Aetna Insurance Company, died of pneumonia in St. John's Hospital, here on Nov. 10. He was the author of several books on musical subjects.

Gustav V. Lindgren

Gustav V. Lindgren, organist of Trinity Chapel, Trinity Swedish Lutheran Church, died in St. Luke's Hospital on Nov. 5. He was born in Stockholm fifty-six years ago, and was a graduate of the Royal Academy of Music there.

SCHOOL FACULTIES MERGE

Christodora Unites with Music School Settlement

The faculty of the New York Music School Settlement has been augmented by several teachers from the former music school of Christodora House, which has recently been affiliated with the former institution. The boards of managers of both schools have formed a united board, and are now working together for the support of the enlarged school. Mrs. Robert Cresswell is the acting president of the new board.

Among those from the former Christodora House Music School are Josephine Bowden, Almeda Colby, Emma Marmer, and Stephanie Schehatowitsch, pianists; and Emanuel Zetlin and Florence Duval, violinists. Other new teachers added to the faculty are Jeanette Binder, Rosalind Crost, Hilda Eppstein, Livia Flocco, Margaret Leavitt, Sophie Platt, Florence M. Thatch, Alison Thomas, Elizabeth Topping, and Gizella Ehrenworth. Allen Hinckley, formerly with the Metropolitan Opera, will conduct the chorus of mixed voices.

CONCERTS

(Continued from page 31)

in A, which began the program, and in the difficult Bach Sonata in G Minor, No. 1, for violin alone. This performance was curiously uneven. It had much to recommend it, and occasional lapses into bad intonation and off-key playing to mar it. Yet the Adagio of the Bach was translated with feeling and strength, and if the Fuga was unevenly paced there were, in the 'Siciliano' and final movement, Presto, passages so well phrased and cleanly played that they offset indiscretions of tempo that the artist's animation led him into making.

Chausson's 'Poème', and shorter works by Mozart-Kreisler, Sarasate, and Paganini, concluded the recital, for which André Lenoist was the seasoned accompanist.

Mischa Meller Plays at Town Hall

Mischa Meller, who was heard here last season, gave his second Town Hall recital on the afternoon of Nov. 14, when his suitably-chosen program consisted of four sonatas by Scarlatti, a Toccata in D Major by Bach, Mozart's Sonata in F Major, Beethoven's 'Eroica' Variations, two of Schubert's Impromptus, Op. 90, Liszt's 'Au bord d'une source', and Debussy's 'Jardins sous la pluie'.

In these compositions the fluent finger technique, upon acquiring which the young pianist has concentrated so intently and effectively, found ample opportunity for display. The Scarlatti, Bach, and Mozart, in particular, were deftly played, with delicacy of touch, intelligent, well-balanced differentiation of the parts, discreetness of damper pedaling, and appreciation of style. The performance of the rarely heard 'Eroica' Variations had similar virtues, but here a greater range of dynamics was needed to lend the different variants of the theme more distinctive characterization. The numbers in the closing group of Schubert, Liszt, and Debussy likewise needed more color, and the first Impromptu more songful expressiveness.

In the main, Mr. Meller scaled his dynamics from pianissimo to mezzoforte, and, as he indulged rather too liberally in the use of the left pedal, a sense of grayness eventually settled over his playing. When he attempted more forte effects, his tone became hard, as in the added Chopin C Sharp Minor Etude, Op. 10. An extra Scarlatti sonata and other numbers were also added in response to the applause of an audience of encouraging dimensions.

Clyde Keutzer Heard in First New York Recital

Clyde Keutzer, tenor, who has sung with the Westchester Little Opera Company, made his first New York recital appearance in the Town Hall on the evening of Nov. 15, with Arpad Sandor at the piano.

Mr. Keutzer began his program with works by Dowland, Handel, and Green. Songs by Schinhan, Cornelius, Schumann, Marx, Strauss, and Grieg followed, and a group of four songs by Leo Sowerby written especially for the singer. These had a first performance, as did two Shakespearean songs by Daniel Gregory Mason. Numbers by Kramer and Rachmaninoff completed the list.

Mr. Keutzer disclosed a voice of good natural quality, and an intelligent approach to his songs. The Sowerby songs proved of fair interest. Both Dr. Mason and Mr. Kramer had to rise and bow acknowledgments of the applause accorded their songs.

Edwin Grasse in Second Recital

Edwin Grasse, violinist, assisted by Ada Zeller, pianist and composer, gave his second recital of the current season in Steinway Hall on the evening of Nov. 16. Both Miss Zeller and Mr. Grasse were represented by their own works on the program, which included the former's Melody in D and 'Dance', dedicated to the violinist, and the latter's 'Two Promenades on Horseback': 'The Passing Pony' and 'The Cantering Pony'.

Respighi's Sonata in B Minor, two Kreisler works, the Brahms Concerto, a

Hungarian dance by the same composer arranged by Joachim, and the Paganini-Wilhelmj 'Caprice' brought the familiar interpretative and technical aspects of Mr. Grasse's playing to the attention of a good-sized and thoroughly cordial audience.

Isabel French Returns in Town Hall Recital

Isabel French, soprano, who sang here some four seasons ago, returned in a song program in the Town Hall on the evening of Nov. 18, with Celius Dougherty at the piano.

Mrs. French displayed the same gifts for tasteful interpretation that were noticeable at her former appearance, and a definite sense of style. Her program began with early works by Carissimi, Mozart, Beethoven, and Schubert. In a group by Schubert, Schumann, and Wolf, the setting by the last-named of 'Kunst du das Land', was the best. The third group was of French songs, and the final group in Scandinavian tongues and English.

The audience was cordial, and Mrs. French was recalled to the stage numerous times following each group.

Frederick Buldrini, Naumburg Winner, in Debut Recital

Frederick Buldrini, a young New York violinist, who was the only winner in the Naumburg Foundation's contests last Spring, gave the recital awarded him at Town Hall on the afternoon of Nov. 19 before a large and deeply interested audience. His program consisted of the Brahms Sonata in G Major, Op. 78, the Dohnányi Concerto, Op. 27, the Bach Chaconne, a Largo by Veracini, Ernest Bloch's 'Nigun' and Wieniawski's Scherzo Tarantelle. He had the efficient collaboration of Irene Botts at the piano.

The newcomer, son of a former double-bass player in the New York Philharmonic Society, went about his task with extraordinary poise and definitely created the impression of being a young artist of uncommon promise. While his tone was oftentimes thin and notably so on the G string, a contributing factor to the somewhat colorless, if obviously sincere, performance of the Brahms sonata, his playing in general was unusually smooth and very evidently based on a solid foundation of musicianship. There was nice treatment of the phrase, a substantial structural consciousness and an excellent sense of style, and, beyond all that, an all-pervading earnestness intent upon giving the music in hand its full value without the injection of any self-exploitation.

Of the major works, the Dohnányi received the most authoritative and finished performance, while technically the Chaconne was the weakest number, marred by scratchiness of tone and defections from that secure intonation which so refreshingly characterized his other playing. On the other hand, the Veracini was played with a communicative warmth and response to its eloquent dignity and a fine repose and breadth of style. All in all, while apparently not of an especially vivid temperament, Mr. Buldrini gave impressive indications of being a young artist of noteworthy musical sensitiveness, depth of feeling and musicianly sincerity, with a well-developed technique. He now needs primarily to cultivate a richer and more ingratiating tone.

Artistic Productions Series Opens at Hotel Ambassador

The first of the series of Artistic Productions, Samuel Emilio Piza, manager, was given at the Hotel Ambassador on the afternoon of Nov. 19. The artists were James Melton, tenor; Mildred Dilling, harpist; Rosario de Orellana, soprano, and Marcel Hubert, cellist. Mr. Hubert and Miss Dilling began the program with works by Tartini, Handel and Senaillé. Mme. de Orellana then sang songs by Granados and Lecuona, and Mr. Melton, numbers by Scarlatti, Pergolesi and Handel. Miss Dilling's solo group was by Bach and Tournier and included also an arrangement of the 'The March of the Men of Harlech.' Mr. Melton was later heard in songs by Massenet, Chaminade, Kramer.

(Continued on page 33)

New York Studios

Blanche Gaillard, pianist, gave a recital at the La Forge-Berumen studios on the evening of Nov. 10. The program opened with the French Suite in G, by Bach which was followed by the Sonata 'Appassionata', by Beethoven. A group of shorter pieces by Liszt and Rachmaninoff brought the program to an end. Many encores were added.

Romano Romani, voice teacher and composer, recently returned from a summer in Italy, and has re-opened his New York studio. Mr. Romani is the teacher of Rosa Ponselle, who rejoins the Metropolitan Opera this year for her eighteenth season.

Josephine De Nigris has been engaged as teacher for children's choral work in the music school of the Henry Street Settlement. The course will include sight-reading, theory, repertoire, and vocal training.

Charles Gilbert, violinist, was presented by his teacher, Vlado Kolitsch, in the first of a series of recitals by graduates of the latter's master classes, in the auditorium of the Washington Irving High School, on the evening of Nov. 5. Mr. Gilbert played a Sonata by Mondoville, the Wieniawski D Minor Concerto, and pieces by Chausson, Sarasate, and others. Irene Botts was the accompanist.

Florence Herbert, soprano, from the Edgar Schofield studio, gave a recital at the Barbizon Plaza on the evening of Nov. 9. Douglas Biddison, bass-baritone, sang the role of Ferrando in 'Il Trovatore' with the New Jersey Opera Association on Nov. 4.

Zetlin Pupils Heard in Philadelphia

PHILADELPHIA, Nov. 20.—Pupils of Emanuel Zetlin, teacher of violin are fulfilling important engagements during the present season. Wilhelm Kurasch has been engaged as first violinist of the Cremona Syraing Quartet, which will tour Central America in the near future. Jacob Gorodetzky, first violin in the Stringart Quartet, appeared recently with the Civic Symphony of Philadelphia, playing the Beethoven Concerto. Antonio Zungolo has been engaged for an appearance with the Italo-American Orchestra of this city. Eva Stark played the Tchaikovsky Concerto with the Hartford Symphony recently, under the baton of Jacques Gordon. Marion Friedman has been re-engaged as soloist for a tour with the Siberian Singers. Harry Cykman will make recital appearances, and

will be heard with orchestra. Most of these young artists are students at the Settlement Music School, Johan Grolle, director.

Robinault Gives Philadelphia Recital

PHILADELPHIA, Nov. 20.—Jean-Marie Robinault, pianist, gave a recital in the auditorium of the Settlement Music School on the evening of Nov. 12, offering works by Bach-Tausig, Chopin, Debussy, and Liszt. Mr. Robinault is head of the piano department of the School. Vladimir Dubinsky, 'cellist, has been re-engaged as head of the 'cello department.

CORNELL INSTRUCTORS ARE HEARD IN RECITALS

Programs of Organ Music and of Violin Sonatas Are Enjoyed—College Orchestra Heard

ITHACA, N. Y., Nov. 20.—In the Sunday afternoon series, two excellent recitals by members of the Cornell music department were given on Nov. 1 and 8. The organ recital of Luther M. Noss was noteworthy not only for the contrast of the more austere and exalted styles of Bach and Rheinberger, in the G Major Fantasia and F Minor Sonata respectively, with the colorful miniatures of Karg-Elert's Cycle, Op. 154, but also for that subtle art which made the more severe style the more enjoyable to the listener.

The sonata recital of Joseph Kirshbaum, violinist, and Andrew C. Haigh, pianist, was brilliant and musicianly. This was the first joint appearance of two artists who are already favorites of the Ithaca public. The program was arranged in climactic order: a Leclair sonata, the Brahms A Major Sonata, and the Beethoven 'Kreutzer' Sonata. The first concert of the season by the Ithaca College Orchestra took place on Nov. 8, under Craig McHenry's direction. The program, which was well planned and executed, included, in part, a Bach fugue and excerpts from Saint-Saëns's Second Symphony and from Grieg's First 'Peer Gynt' Suite. J. M. B.

MUSIC TEACHERS MEET

Convene in Greensboro, N. C., at Eighth Annual Conference on Oct. 30, 31

GREENSBORO, N. C., Nov. 20.—The eighth annual conference of music teachers was held at the Woman's College of the University of North Carolina on Oct. 30 and 31. Dr. Hollis Dann, of New York University, led the conference in choral music, choir training, and conducting. Ernest S. Williams, director of the Ernest Williams School of Music in Brooklyn, N. Y., directed the band clinic. Angela Diller, Harold Bauer, and Elizabeth Quail were in charge of the piano conference.

Choir singers from the Greensboro High School, Raymond Brietz, conductor, furnished a demonstration group at the Saturday session, and a choir from the Durham High School, W. P. Twaddell, conductor, was heard at the Friday session. The Davidson College Band, James Christian Pfohl, conductor, assisted at the band clinic.

Grace La Mar Gives Lecture-recital

NYACK, N. Y., Nov. 20.—The Morning Music Club began its season with a lecture-recital by Grace La Mar, contralto, who gave a talk on the development of the German Lied. She illustrated the lecture with three groups of songs, in which she was accompanied by Alfred J. Boyce, conductor of the club. Mrs. Sherwood M. Hard is the new president.

CONCERTS

(Continued from page 32)

and Carnevalt, and Mr. Hubert and Miss Dilling in pieces by Schubert, Fauré and Sarasate.

Kosakoff and Levine in Two-piano Recital

Reuven Kosakoff and Henry Levine gave a two-piano recital in Steinway Hall on the evening of Nov. 13. The purpose of the recital was to demonstrate the effectiveness and practicability of the use of two pianos for teaching, and to show the simplicity with which such work may be programmed. Music by Handel, Rameau, Scarlatti, J. S. and P. E. Bach, Clementi, Mozart; a group of four compositions by Beethoven, and four by Schumann, St. Heller, Grieg, and others, were performed before an interested audience. The second piano parts on the program were composed by Mr. Kosakoff, and proved integral and scholarly additions to the standard works performed.

MILDRED HOWSON HARTLEY, mezzo-contralto. Louise B. Jameson, accompanist. MacDowell Club, Nov. 10, evening. Arias from Peri's 'Orfeo'; also from 'La Favorita', 'Mignon', and Tchaikovsky's 'Jeanne d'Arc'; and songs in French and English.

FLORENCE MANNING, soprano. Robert Elmore, accompanist. The Barbizon, Nov. 10, evening. Arias from 'Judas Macabaeus', 'Tosca', 'The Marriage of Figaro', and 'Aida'; and songs by Fauré, Strauss, Brahms, Horszman, Winter Watts, and others.

MILO MILORADOVICH, soprano. Oliver Herbert, accompanist. The Barbizon, Nov. 17, evening. Arias from 'Semele', 'Don Giovanni', 'Louise', 'Tannhäuser'; the Schumann cycle, 'Frauenliebe und Leben' and a song group in English.

Anne Mundy Heard in Recital

Anne Mundy, pianist. Kate S. Chittenden studios (at The Wyoming). Oct. 30, evening.

The program presented by the young American pianist, Anne Mundy, before a group of invited guests at the Kate S. Chittenden studios was selected largely from the works of composers of the Romantic school. She played, for example, a Schumann Sonatine; a group of Etudes and Mazurkas and a Scherzo, by Chopin; and Liszt's 'Sonetto 104 del Petrarca' and 'Wilde Jagd'. However, the opening piece, the difficult von Bülow transcription of Bach's Chromatic Fantasy and Fugue, gave Miss Mundy an opportunity to display her talents in the interpretation of polyphonic music; while the Ravel Etudes Symphoniques added a modern touch to the program.

A Vassar graduate, Miss Mundy has given recitals in America and in Europe, receiving favorable press notices.

Mrs. Dyer Presents Antique Music

Mrs. James Dyer, a native of Australia and a resident of Paris, whose Lyrebird Press editions are doing so much to resurrect forgotten music of the middle ages, presented a program of works she has saved from oblivion in Steinway Hall on the afternoon of Nov. 13.

Mrs. Dyer prefaced the musical program with a talk on Couperin, whose complete works she has found and published. Charming songs by this composer were sung by Olive Dyer, soprano, who was later heard in Thirteenth Century Motets and a group of modern French songs. Works for flute solo and in ensemble were played by Georges Barrère, Frances Blaisdell, and Lorna Wren.

National Opera Club Holds First Meeting of Season

The National Opera Club, of which Baroness Katherine Evans von Klenner is founder-president, held its first meeting at the Waldorf-Astoria on the afternoon of Nov. 5. The speaker was Mme. Leila Treland Gardner; the subject, 'Favorite Operas of the Gay Nineties'. Scenes from

'Mignon' were sung by Virginia Baum, Lorene von Lorn, and Theodore Everett, with Mme. Florence Chambers at the piano. Gena Branscombe presented a number of her recent compositions.

Coolidge Quartet Gives First in Series of Brahms Programs

A series of eight chamber-music concerts devoted to the works of Johannes Brahms, to be played by the Coolidge Quartet and assisting artists under the joint auspices of the Institute of Arts and Sciences and the department of music of Columbia University under the provisions of the Elizabeth Sprague Coolidge Foundation, was begun on the afternoon of Nov. 12 at McMillin Theatre by William Kroll, violin; Nicholas Moldavan, viola; and Victor Gottlieb, 'cello, with Frank Sheridan, pianist, as assisting artist.

The Trio in C, Op. 87, played by Mr. Kroll, Mr. Gottlieb, and Mr. Sheridan began the program, and was followed by the Sonata in A, for violin and piano. While each of these works received an intelligent exposition and an interpretation of warmth, the best playing of the afternoon was in the Quartet in G Minor, Op. 25.

Technical surety and a balance of ensemble, not always to be found in their previous efforts, characterized the Allegro; a neat delicacy and charm, the Intermezzo and Trio, and that carefree dash and fire essential to its thoroughly Hungarian elements, the final movement, Rondo alla Zingarese. The complete body of chamber music of Brahms will be performed in this cycle of twenty-four compositions. P.

Institute for Avocational Music Registrations Increase

The Institute for Avocational Music, a non-profit-making organization, begun on Oct. 1 by Dr. Walter Damrosch, Lucrezia Bori, Yolanda Mero-Irion, and other New York musicians, has given, for the first four weeks of its existence, an average of 105 lessons weekly, with registrations increasing daily. The instruction sought to date has been largely in piano, violin, 'cello, and voice. The board of advisors of the institute includes Harold Bauer, Mme. Bori, Dr. Damrosch, Ernest Hutcheson, José Iturbi, Mme. Mero-Irion, Ernest Schelling, Albert Spalding, Lawrence Tibbett, and Efrem Zimbalist.

Meisle Heard in Opera and Recitals

SAN FRANCISCO, Nov. 20.—Kathryn Meisle, contralto, who was heard as Brangäne in 'Tristan' with the San Francisco Opera Company on Nov. 2, has also given successful recitals in St. Louis, Columbus, Shreveport, Denver, San Diego, and Palo Alto during October. On Nov. 30 she will resume her tour with recitals in the South and Middle-west, returning to New York in early December for the Metropolitan Opera season.

Lois Bannerman Gives Numerous Recitals

Lois Bannerman, harpist, was heard as soloist with the Columbia Concert Orchestra at the Educational Alliance on Nov. 9, in the first movement of Mozart's Concerto for harp and flute. On Nov. 7 she gave a recital at Farmingdale, N. Y.; on Oct. 23 she was heard in recital at the Foxwood School in Flushing, and on Oct. 20, was guest artist at the Garden City-Hempstead Community Club in Garden City.

Oberlin Violinist Makes Southern Tour

OVERLIN, OHIO, Nov. 20.—Reber Johnson, professor of violin at Oberlin College, has made a southern concert tour, in which he appeared at two colleges, Berea and Fiske. At Berea he was accompanied by Prof. W. K. Breckenridge, of Oberlin.

CHESTERS
for the best in music



Classical Music Modern Music

PIANO
VOCAL
INSTRUMENTAL
ORCHESTRAL
MINIATURE
SCORES

Modern Music Classical Music

Publishers of high-class music, Classical and Modern. Large and up-to-date stock of all of the leading European publications.

ADDRESS ALL YOUR ENQUIRIES TO THE
FIRM OF INTERNATIONAL REPUTATION

J. & W. CHESTER, LTD.
11, Great Marlborough Street,
London, W. 1.

PORTLAND SYMPHONY BEGINS NEW SEASON

Van Hoogstraten Conducts Music
by Beethoven, Bossi, Weber
and Bach-Elgar

PORTLAND, ORE., Nov. 20.—Willem van Hoogstraten and the Portland Symphony were greeted by a nearly capacity audience in their first concert of the twenty-sixth season at the auditorium on Nov. 10. The overture to Weber's



Willem van Hoogstraten

'Euryanthe' opened the program; the novelties were the Intermezzi 'Goldoni' by Bossi and the Bach-Elgar Fantasia and Fugue in C Minor; the symphony was Beethoven's 'Eroica'. Mr. van Hoogstraten's readings were expressive in delivery and vital in comprehension of the resources of the various instruments, and he signalled to the orchestra to share the exuberant applause. The faculty of the Ellison-White Conservatory held an informal reception for the conductor and players after the concert, in the south wing of the auditorium. The Conservatory is again sponsoring the orchestra training class, which has been conducted by Mr. van Hoogstraten for several years; his weekly interpretation classes for young musicians are under the same direction.

Abas Quartet Heard

Susie Pipes presented the Abas String Quartet in three concerts at the Neighbors of Woodcraft Hall, during October and early November. Nathan Abas, Hubert Sorenson, Abraham Weiss, and Flori Gough form the personnel of the quartet. Works by Haydn, Mozart, Beethoven, Schulhof, Brahms, and Stravinsky were played with clarity and a fine coordination. Michael Arenstein, cellist, collaborated felicitously in the 'cello quintet by Schumann.

The Don Cossacks sang recently before a crowded auditorium, under the management of the Ellison-White Bureau. Mozart compositions not presented before in Portland were played by the WPA orchestra, Eugene Linden, guest conductor, at Reed College on Nov. 1. A string quartet, comprising Leo Skipton, Darrel Terwilliger, William Manfredi, and Gordon Hartshorn, members of the Portland Symphony, was heard at the Portland Art Museum on Nov. 1. The event was in honor of Mr. van Hoogstraten, given by the

Monday Musical Club, Mrs. J. H. Porth, president.

Juanita Kilbourne Clauss, contralto, and Alice Sorenson, pianist, appeared in recital at the Woman's Club hall, on

Oct. 20, under the direction of Martha B. Reynolds. Susie Aubrey Smith has been appointed music critic by the Oregon Journal, to succeed the late J. L. Wallin. JOCELYN FOULKES

Ernestine Schumann-Heink Passes

(Continued from page 5)

marks to Berlin. Two years later she was permanently released from her Berlin contract on the payment of an additional 25,000 marks. Her youngest son, born shortly after her Metropolitan debut, she named "George Washington" in recognition of the welcome given her in America.

First American Concert Tour

At the conclusion of her contract with the Metropolitan she undertook an extended concert tour of this country, covering 40,000 miles and meeting with tremendous success everywhere.

The season of 1904-1905 was spent in the light opera, 'Love's Lottery', especially composed for her by the late Julian Edwards. This was only a partial success as the work did not reach the high standard of Edwards' earlier operas nor was the contralto suited in physique or age for the role she had to portray. The song, 'Sweet Thoughts of Home', did, however, meet with considerable approval. Her second husband died in 1904, and the following year she married William Rapp, Jr., a Chicago lawyer, and also took out her first citizenship papers. The tour in light opera proved fatiguing, so a brief time was spent in rest in Germany after which she made appearances at the Metropolitan and also sang at Bayreuth, appearing as Brangäne, Ortrud, Magdalene and Fricka. Several concert tours, both in America and abroad, followed, with a guest appearance at the Manhattan Opera House as Azucena and others in Chicago.

Creates Klytemnestra

On Jan. 12, 1909, at Dresden, where her first operatic debut had been made, she created the role of Klytemnestra in the world premiere of Richard Strauss's 'Elektra', but relinquished it after a single performance as she said it was too great a strain on her voice.

She separated from her third husband in 1911 and was divorced from him in 1914. At the outbreak of the war she was in Bayreuth singing leading roles, and on her return to this country in the fall of that year, she expressed herself as sympathizing with Germany. However, when the United States became involved in the conflict in 1917, she threw herself wholeheartedly into work for the United States, giving numerous concerts for the Red cross and singing in camps. Her eldest son, August, was in the German navy, Hans in the German army, and three sons, Henry, Ferdinand and Walter in the American army and George in the American navy. August was lost in a submarine and one of her American soldier sons was also killed. Her adopted son, Robert, was killed in an airplane accident in 1921. She did not visit Germany again until 1927, when she went to attend the wedding of one of her granddaughters.

In 1926, she celebrated the fiftieth anniversary of her stage debut, the appearance in the Ninth Symphony in Graz, by a concert in Carnegie Hall and immediately started on a 20,000-mile "farewell" tour. Four years later, however, on June 15, 1930, she sang at the Roxy Theatre in New York and subsequently toured the West with Roxy's Gang. Her final operatic appearance was as Erda at the Metropolitan on March 11, 1932.

Her last years were somewhat embittered by the fact that the Jewish blood on

her mother's side barred her from Germany. She further incurred the disfavor of the Nazi regime by singing at an anti-Nazi concert in Carnegie Hall in 1934. She had been threatened with death if she appeared, but characteristically, she told the audience: "They can't scare me! I'm too old for that! I'll sing where and when I please!"

In 1935 she made her first essay in motion pictures, doing a small part with Nino Martini in 'Here's to Romance'. She was to have starred in a film entitled 'Gram', by Mary Roberts Rinehart but the production was twice postponed on account of her ill health.

Schumann-Heink was the mother of seven children. She had eleven grandchildren and five great-grandchildren. She maintained a New York residence but in 1929 had presented her California estate, Grossmont, valued at \$230,000, to ex-soldiers for a rest camp.

With her at the time of her death were her sons Henry and Ferdinand, their wives, several of her grandchildren and other relatives.

Voice of a Vanished Type

Sincere admirers of Schumann-Heink's art as revealed in her grand opera and early concert appearances bear recollections of singing of a type which has now completely vanished from the earth. Never since her day has the Tower Song of Brangäne in 'Tristan und Isolde' rolled forth with such opulent, organ-like tone. Ortrud's curse as we hear it today, is a pallid reflection of the devilish shriek that Schumann-Heink made of it. Her Erda had a universal quality that is now only a memory. In the concert field she made Mary Turner Salter's song, 'The Cry of Rachel' (a setting of Lizette Reese's poem), a poignant tragedy that was almost unendurable in its agony.

Although at one time Schumann-Heink was said to have had at least 150 operatic roles at her command, she was heard in surprisingly few at the Metropolitan Opera House. She sang Ortrud a great many times and Brangäne, also Magdalene in 'Die Meistersinger', Waltraute in 'Götterdämmerung', Fricka in 'Die Walküre' and Frau Reich in an isolated 'Merry Wives of Windsor'. In 1902, she created the role of the Prologue in Mancinelli's forgotten 'Ero e Leandro'. After leaving the Metropolitan for her light opera venture, she returned for one Erda and one Waltraute in 1906, and thereafter was heard only as Erda in 1916, 1917, 1926 and 1929, and for her final appearance.

In spite of the almost baritone quality of her low voice, she had, in her early days in this country a superbly developed high register which was also under perfect control. The High A Sharp in 'Ah! Mon Fils!' (or, as she sang it, 'Ach! Mein Sohn!') was achieved with perfect ease, and the trill and cadenza which she inserted in the Brindisi, would have put many a coloratura soprano to shame. Her ability as a Lieder singer was outstanding, especially in the songs of Schumann, Schubert and Brahms, and it was on the simpler melodies of such composers that she relied when age had somewhat impaired both quality and volume of her voice.

Personally, and in spite of plainness of face and a bulky figure, she had a definite and individual charm that few singers of her era could have challenged and her roguish humor remained infectious up to her last appearances.

JOHN ALAN HAUGHTON

Military Funeral Held

HOLLYWOOD, CAL., Nov. 22.—With an army bugler sounding Taps, which she had sung many times as a concert number, the

WOMAN'S SYMPHONY HEARD IN CHICAGO

Organization Begins Series of
Concerts Under Baton of
Ebba Sundstrom

CHICAGO, Nov. 20.—The Woman's Symphony of Chicago gave the first of a series of concerts in the Auditorium Theatre on Nov. 10, with Ebba Sundstrom conducting. The soloist was Gertrud Wettergren, Swedish contralto, who made her debut here, and the Swe-



Ebba Sundstrom

de Gueldre

dish Choral Club assisted in several groups of songs.

Efficient and unrelenting promotion has made the Woman's Symphony Orchestra one of the city's most successful musical ventures. The huge theatre was sold out for the event, which was enthusiastically received. The orchestra, playing Schumann's First Symphony as its major contribution, displays constant progress under Miss Sundstrom. It is especially fortunate this season to be able to enjoy the favorable acoustics of the auditorium.

Miss Wettergren left a profound impression, singing 'Connais tu le pays', from 'Mignon', and a group of songs by Swedish composers. The Swedish Choral Club was heard in numbers of Wagner, Elgar, and Grieg with the orchestra, and in two first performances of works by Atterberg.

ALBERT GOLDBERG

funeral rites of Ernestine Schumann-Heink were concluded in the Hollywood Post Legion Auditorium on the morning of Nov. 20, where the body had lain in state since the previous day. Veterans of the World War, many of them in uniform, constituted a large proportion of the congregation of 750 which attended the funeral. The bugler was Joseph Collins, who served in the A.E.F. The invocation was pronounced by Rev. Hjalmar Carlson, the post chaplain, and the eulogy by Rabbi Edgar F. Magnin. At the close of the services the body was taken with a military escort to the train for San Diego, where she had made her home for some years.

At San Diego a military guard of honor and a Marine band escorted the coffin from the train to a funeral parlor, where the singer lay in state until noon on Saturday. The final services were conducted by Chaplain Richard Raun, and two songs, 'Silent Night' and the Brahms 'Lullaby', both identified with the singer, as well as the 'Ave Maria', were played. The body was then taken to the cemetery. At least a thousand persons crowded into the chapel, and two thousand more stood in the adjoining streets during the services.